

Design

FEBRUARY ★ 1948

THE MAGAZINE DEVOTED TO CREATIVE ART



FROM THE CAPEHART COLLECTION

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DESIGN TECHNICS★

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FELIX PAYANT

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Metropolitan Museum of Art: (Fifth Ave. & 82 St.)

Costumes: Exhibition of the costumes of the Near & Middle East, Jan. 9 thru April 30.

Exploring The Secrets of Painting Materials: A comprehensive exhibit showing means used to explore the ingredients used by old and contemporary artists in mixing their paints. Opening Jan. 30. No admission charge.

New Age Gallery, Inc. (133 E. 56 St.)

"From My Window": a group of paintings in all media on a common subject. Feb. 14 thru Mar. 4. . . . *1948 Sponsors' Show:* paintings, sculpture, prints, by fifty artists. Mar. 6 thru Mar. 20. . . . *"For Artists' Equity":* (Multiple shows; dealers in American Art) starting Mar. 22 and thru Apr. 3. The Gallery is open 10-5 daily except Sunday, and from 7-10 P.M. Thursdays.

Colorado

Denver Art Museum: (1300 Logan St.)

Theater Arts: An exhibition especially assembled to usher in the Denver Museum's newly created Theater Arts section, under the curatorship of Dr. Camp-ton Bell. Continuing from Jan. 15 thru Feb. 29. . . . *One Man Show:* Richard Sorby, art faculty of University of Den-ver. Oils and watercolor.

Another One-Man Show will follow during February, on the recent works of Ferdinand Leger.

The Children's Museum of Denver will have a showing thru Feb. 29 specially designed to catch the eye of tots and teen-agers, entitled: *Circus*. It is the "Big Top" as seen thru the eyes of many prominent artists of today and yesterday.

New Jersey

Newark Art Club: (38 Franklin St.)

An exhibit of the paintings of *Jay Con-
naway* will be shown for the period Feb. 10 to Feb. 26.

Oregon

University of Oregon: (Eugene)

. . . French Prints, "From Corot to Picasso", Feb. 7 thru Feb. 26.

Pennsylvania

Philadelphia Art Alliance: (251 S. 18 St.)

Feb. 10 thru March 7. . . . Monotypes by John Kashdan of London, an art in-
structor in Devonshire.

Rhode Island

Rhode Island School of Design:
(Providence 3)

Medieval Frescoes from Spain. (Cas-
tilian paintings from the Church of San
Baudelio de Berlanga.) Feb. 4 thru Mar.
21.

Minnesota

University of Minnesota: (Art Gallery)

Mammoth Art Exhibit: Featuring ap-
prox. 300 pieces of art, including indus-
trial design, photos, painting and sculp-
ture. All works by faculty of Institute
of Design at Chicago, Ill. Shows prac-
tical and functional application to modern
living. Continuing thru Feb. 25, 1948.

Missouri

Wm. Rockhill Nelson Gallery:

(Kansas City)

Glass Show: Exquisite works rendered
by the Steuben Glass artisans. Italian
painters of the *Bolognese School*. (Car-
racci, Domenichino, Guido Reni, Guer-
cino). Thru February.

Massachusetts

Museum of Fine Arts: (Boston)

Japanese Painting: "The Art of Old
Japan". This begins the major Spring
Exhibition. Continues thru Mar. 21.

New Jersey

Newark Museum:

(Washington Pk. West)

Modern Art: An exhibit titled "Seeing
Modern Art", continues thru Feb. 29.
. . . "Old & Modern Jewelry" thru Feb.
. . . "Swedish Decorative Arts" opening
Feb. 19.

Newark Art Club: (38 Franklin St.)

23rd Annual Exhibit: Of oils, from Mar.
2 to Mar. 31st. . . . *Art in Advertising,*

a demonstration by Eugene H. Barling,
Mar. 18 (4 P.M.).

Ohio

Columbus Gallery of Fine Arts:

(Broad & Washington)

Traveling Carnegie Institute Show:
"Painting in the U.S. 1947". Features
prize-winners, Joseph Hirsch, Sol Wil-
son; also work of John Marin, Charles
Burchfield, Joseph Floch, Louis Bouche,
Stephen Etnier, John Costigan and
Robert Phillip. Continues from Feb. 26th
to Mar. 28th. . . . Ceramic show of Syra-
cuse Museum & Onandaga Potteries will
be on view until Mar. 7th. . . . Special
shows of work of Ohio State U. instruc-
tors, Caroline Bradley & Stanley Twar-
dowicz will be held Mar. 11 thru Mar.
23rd. ("Stanley" paintings recently ap-
peared in Jan. issue of DESIGN.)

Cleveland Art Museum: (Cleveland 6)

Textiles: Special exhibition of textiles,
thru Feb. 29th. . . . "Oxford Almanacks"
(circulated by Amer. Fed. of Arts), thru
Feb. 29th. . . . Ohio Water Color So-
ciety show, opening Mar. 4 thru Mar.
30th. . . . Work of Pierre Bonnard, Mar.
3 thru April 11.

Dayton Art Institute:

(Forest & Riverview Aves.)

Advertising Art Exhibit: Work of the
Art Center of Dayton, showing styles and
techniques employed in modern advertis-
ing. . . . Exhibit of works of Maurice
Prendergast. Both thru Feb. . . . Na-
tional Snapshot Contest show first part

(Continued on Page 17)

DO YOU WANT TO EXHIBIT?

NEW YORK, N. Y., Serigraph Galleries Mar. 29-
Apr. 24. 9th Annual Exhibition Nat'l Seri-
graph Society OPEN TO ALL ARTISTS.
Medium Serigraphs only. Fee for non-
members \$1.00. Jury. Entries due March 7.
Write Doris Meltzer, Director, Serigraph
Galleries, 38 West 57 St., New York 19,
N. Y.

NEW YORK, N. Y., Nat'l Academy Galleries. Mar.
25-Apr. 14. Nat'l Academy of Design 122d
Ann. Exhibit of Painting, Sculpture, Water
Color & Prints. For all artists. All mediums
as listed above. No fee. Jury. Prizes. En-
try cards and works rec'd Mar. 8-9. Nat'l
Academy of Design. 1083 Fifth Ave., New
York 28, N. Y.—National Entries.

NEW YORK, N. Y., New Age Gallery, Inc. (133
E. 56 St.) Group and one-man shows: All-
year promotion. Cooperatively rated serv-
icing for Contracting Artists. Open dates for
2-week rental by out-of-towners at moderate
rates. For further information write: *Rosa
Pringle, Director, 133 E. 56 St.*

BROOKLYN, NEW YORK, Brooklyn Museum's Sec-
ond Nat'l Print Annual. Mar. 23-May 23,
1948. The exhibition is open to all artists
working in the United States. All material
must be in the Museum by Feb. 24. For fur-
ther information write to *Una E. Johnson,*
Curator, Department of Prints and Drawings,
*Brooklyn Museum, Eastern Parkway, Brook-
lyn 17, N. Y.*

(Continued on Page 17)

We Need Design Today

AN EDITORIAL

● There can be little doubt about a renewed interest in the matter of better design for the people of America, particularly as it pertains to the home and those things that are of necessity intimately related to the daily living of the great mass of people. Much has been written in recent years about the dire need for good design in the low-cost area. The acute need of the many young people who are setting up housekeeping and the general awareness of what good design means on the part of the public as a whole has made the situation lamentable. The years just before the last war, and long before that, found Americans spending unbelievable amounts in second rate antiques and inferior reproductions of period furniture which far from filled the real needs of our people nor did these reflect the American way of life. Now there seems to be hope.

The revival of interest in the hand arts and the formation of groups to promote the study of weaving, pottery, the metal crafts and the like has been a tremendous force in raising the standards of taste. From these ranks have come skilled and creative industrial designers who naturally have much to give industry and who can do much to control the appearance of the factory made products on which most of us have to depend in furnishing homes. The work of Dorothy Liebes in the field of textiles, Guy Cowan and Glen Lukens in ceramics, Merry Hull in the field of gloves and other accessories should be ample proof that work in the hand arts has a real place in our culture. Schools and leading educators are increasingly finding the import of this kind of activity in the curriculum, not only with the younger children but all the way up through high school, colleges, technical schools and universities.

Such excellent organizations as the American Institute of Decorators is doing a good deal to foster good designs for industry. An exhibition of its latest annual design competition will be soon in New York and later in other sections of the country. A story of this noteworthy project appears elsewhere in this publication.

The American Designers Institute, a similar organization made up largely of well known industrial designers has also proved a healthy stimulus to understanding of contemporary design and the need for more of it and better.

But with all that has been done much more is needed so that persons of moderate means and income can find and afford to buy the essentials for the home; and in the average department stores and market places. That is why the impact of the competition for design of low-cost furniture now being launched by the Museum of Modern Art and co-sponsored by Museum Design Project, Inc. should be highly stimulating to designers of home furnishings to the buying public and design schools as well. It will be of vital interest to many to see how the designers of America rally to meet this challenge and later to see how this project affects the merchandize shown by the merchants in the 160 cities who are joining in this job.

No better statement can be made regarding the need for good

design in the low-cost field than that one made in the literature announcing the International Competition for Design by the two sponsoring organizations. It goes as follows:

"Low-cost home furnishings and housing are among the most important factors in the national economy and the general welfare of the peoples of all countries. Governments and industry the world over are making every effort to find a solution for the housing problem but have as yet paid only scant attention to the design and production of good inexpensive furniture.

To serve the needs of the vast majority of people we must have furniture that is well-edsigned yet moderate in price, that is comfortable but not bulky, and that can be easily moved, stored and cared for; in other words, mass-produced furniture that is integrated to the needs of modern living, production and merchandising.

The Museum of Modern Art and a group of leading furniture retailers have been greatly concerned with this problem. They are united in the belief that the means for its solution are available now. The spectacular advances of technology have given us new materials, tools and production methods that have already been successfully applied to many important branches of manufacture. Individual progressive furniture designers in many countries have done brilliant experimental work but have found it difficult to find ways to translate their ideas into reality. Furniture needs studying from many viewpoints, among which are size, function, price, available materials and manufacturing techniques. The problems of shipping and stock storage also have not been solved as completely as is desirable. These problems interlock and their point solution would produce furniture new both in technique and in appearance.

In order to solve the problem and to provide a powerful stimulus for designers and technicians in all countries to increase their efforts, the Museum of Modern Art and Museum Design Project, Inc., a non-profit organization set up by representatives of the trade, are sponsoring an international competition for the design of low-cost furniture.

The sponsors of the project believe that the competition will draw the attention of designers and technicians from all over the world to this important problem and that it will produce handsome fresh designs leading to the manufacture and wide distribution of a new type of furniture for today's homes.

This competition is intended to develop ideas for low-cost furniture suited to the living rooms, bedrooms and dining areas of present-day small homes. Many such homes combine living and bedroom functions in the same area, requiring dual-purpose furniture. The many specialized kinds of furniture needed in homes group themselves into main categories of seating, table and storage pieces. The design of good seating and storage pieces is more complicated than the design of tables, and for this reason prizes will be given to designs for seating and storage pieces from which entire groups of furniture (including tables) can be developed."

Felix Payant

Felix Payant: EDITOR

Gerry Turner: PRODUCTION AND
BUSINESS MANAGER

Mary Sullivan: CIRCULATION MANAGER

Advisory Editors:

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YOUNG ARTISTS COMPETE IN SHOW BASED ON MOUSSOURGSKY MUSIC THEME

Eleven winning paintings based on the subjects of Moussourgsky's "Pictures at an Exhibition" by students 13 to 25 years of age in the Philadelphia area will be exhibited at the Philadelphia Art Alliance from March 8 through March 29.

College, art and high school students within a 50-mile radius of Philadelphia were eligible to compete in the contest which closed at the Academy of Music Foyer January 26.

Judges were Eugene Ormandy, musical director and conductor of The Philadelphia Orchestra; Harl McDonald, the orchestra's manager; Louis G. Wersen, director of music for the Philadelphia Board of Education; Earl B. Milliette, director of fine and industrial art for the Philadelphia Board of Education; Sister Trinita, I. H. M., director of the art department of John W. Hallahan Catholic Girls' High School, Philadelphia; Harold R. Rice, dean of the Moore Institute of Design, Philadelphia; Edward Warwick, head of the Philadelphia Museum School of Industrial Art, and Hobson L. Pittman, art director of Friends Central School, Philadelphia.

*It's the little inconveniences in life
that are most annoying . . .*



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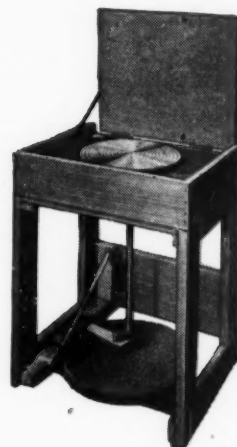
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INFORMAL ART COURSES OFFERED BY CITY COLLEGE OF NEW YORK

A new program of criticism and guidance for amateur artists who are not interested in formal instruction will be instituted at City College during February, it was announced by Dr. Bernard Levy, director of the college's Adult Education program.

Leading authorities on art will conduct seminars at which aspiring artists will present their paintings for criticism and specific advice. The seminars, to be conducted in series of eight meetings each, are spaced to allow participants sufficient time to create new work for each session.

The program has been organized in response to many requests from amateur artists who would like expert advice but do not want classroom instruction, according to Dr. Levy. In addition, many of the 1,100 students who attend weekly art classes under the Adult Education program have also indicated a desire for more specific guidance and analysis of their work.

Three seminar series will inaugurate the program next week. Ralph M. Pearson, author of "The New Art Education" and "Experiencing American Pictures", will conduct a series on "Modern Creative Painting". A course on oil painting will be supervised by Frederic Taubes, celebrated art author.

Professor Simon Lissim, art supervisor of the Adult Education program who has had 40 one-man exhibitions of his work in the United States and Europe, will conduct the third series on the understanding and appreciation of art.

Seminars will be conducted at the School of Industrial Arts, 121 East 51st Street. Further information may be had by writing to Adult Education office, 139th Street and Convent Avenue, New York City 31.

Metal takes the Spotlight in Decorative Design

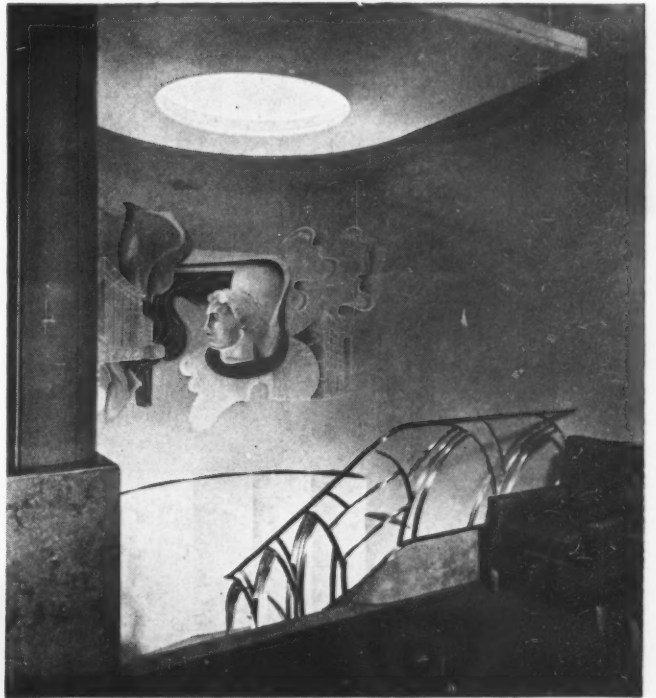
Those versatile metals—copper, brass, bronze and nickel—are stealing the spotlight in Today's decorative motifs.

WHEN THE PILGRIMS LANDED on the shores of Massachusetts in 1620 they had among their most cherished possessions gleaming copper cooking utensils, brass candlesticks, flower pots and other objects made from the red metal and its alloys to make the interior of their new homes both comfortable and decorative. From the landing of the Pilgrim Fathers up to now, copper and brass have added a warmth to American homes.

The interior decorator and the artist join hands nowadays in creating a criterion of good taste, utility and durability for the American home and business establishment. Bronze, in particular seems to lend itself to the modern viewpoint. It is substantial looking it is decorative without garish overtones. Its color and richness give a home an appearance of taste and beauty. In hotels the use of bronze is becoming increasingly apparent, because it helps to create the most important effect of elegance. Ever since the time of The Bronze Age, bronze has had a very special place in man's heart. It was precious to the ancient Greeks



Left—An ideal example of the selection of an appropriate motif for the decoration of a hotel cocktail lounge is the Flagship Room of the newly decorated Hotel Miami in Dayton, Ohio. Due to the proximity of Wright Field, headquarters of the Air Forces Materiel Command, an aviation theme was used in the interior decoration of this room, one of many executed by Design Incorporated of St. Louis, Missouri. Architectural Bronze was used in the artistic railing which provides a frame for the attractive glass screen, or partition, which has been tastefully etched with various types of fighter planes developed at Wright Field. In addition to this striking railing, there are other decorative uses of Bronze, such as lighting fixtures, in the Flagship Room.



Above—Upper landing of the entrance lobby in the modern offices of Design Incorporated in St. Louis, Missouri. The latest mode of indirect lighting employed reflects the beauty of the highly polished Bronze railing, winding gracefully around the spiral stairs. Bronze was also used for fixtures and trim.

and Romans and, later, during the Renaissance some of the finest work of that era was executed in bronze, notably the work of that amazing genius, Benvenuto Cellini. This alloy of copper and tin was widely used in the construction of churches and other large edifices. It is exclusively used for the casting of statuary and other works of art.

By its very nature and centuries-old tradition, bronze inspires confidence and respect. Therefore it is not remarkable that bronze should find almost universal use for the architectural ornamentation of modern business structures. If one were to take a walk up Fifth Avenue in New York City it would be observed that almost fifty percent of the office buildings, banks and shops on that famous thoroughfare employed bronze for metal trim.

The days of experimentation along obviously radical lines are over. The "streamlined effect" of the early thirties has been subtly altered to please the eye of even the most conservative. And Metal Decoration has become a big business. Firms like Design, Inc. of St. Louis are much in demand. The executive and school principal alike have acknowledged the comfort and restfulness that the proper use of modern decoration affords them. For, obviously, one cannot do the best work when one's surroundings are drab and antique.

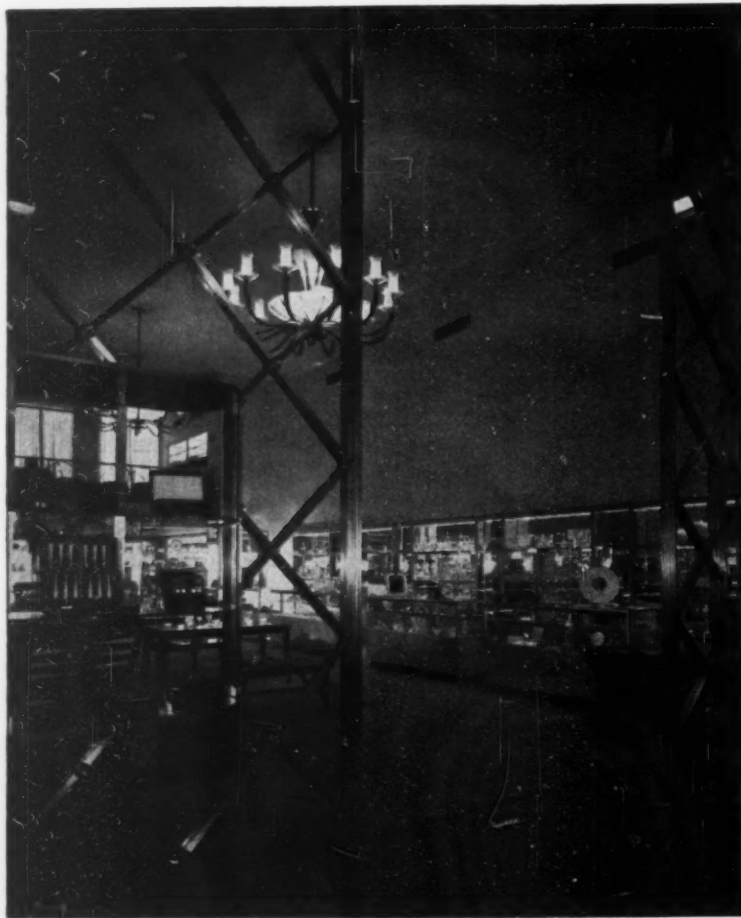
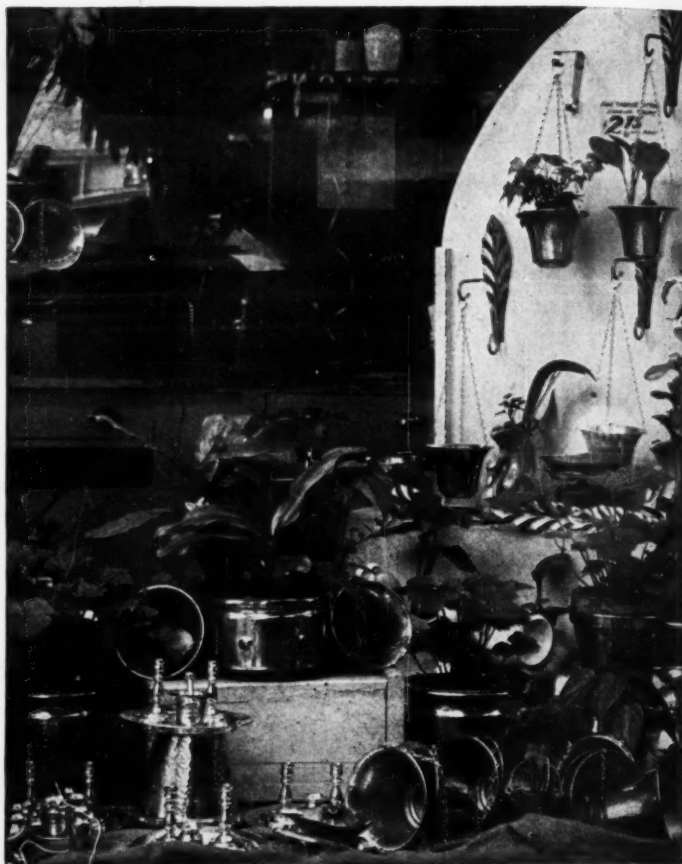
Restaurants appreciate the psychological advantage of subdued lighting, unobtrusive surroundings and decoration in good taste. It is with this in mind that so many eating places today are refurbishing their surroundings. Conclusive proof is available that a customer will order more heartily when his eyes place his stomach in the proper frame of mind.

The art student who is planning for tomorrow's career would do well to consider the field of decoration. Particular emphasis is being stressed upon fluorescent plastics ("piped light") and metallic decoration. The high schools and University departments of Fine Arts are busily engaged today in training their young craftsmen and art students in metal work, sculpture, etchwork and ceramics, for, while the oil painter may make a name for himself, the art craftsman who is efficient and imaginative, can more readily become a well paid individual.

Design Magazine is pleased to reproduce on the accompanying pages some excellent examples of the uses to which metal craftsmanship is being turned in contemporary America.



Right—Enticing display of Copper vases, hanging baskets, flower pots and other accessories that would gladden the heart of any gardener, in the window of the Park Lane Florists in New York City. Not visible is a Copper sign reading, "The trend is now toward copper." Display is through the courtesy of The Rocklin Company.



Feature of the Gift Room of the new I. Magnin & Company store in Beverly Hills, California, is the distinctive floor-to-ceiling glass and Bronze screens illustrated here. Display cases throughout the store are framed in Bronze while Brass was used for many lighting fixtures. This new store, specializing in women's apparel and accessories, was designed by the late Timothy L. Pflueger, architect.



Splendid example of ornamental Bronze work distinguishes the north-erly end of the main banking room of the Bank of America in San Francisco, California. This view, taken from the California Street side, shows the rich beauty imparted by the fine Bronze work over the entrance doors and the handsome Bronze chandelier or lighting fixture suspended from the ceiling. Here we see modern functionalism at its best.

Winners of 3rd La Tausca Art Competition

● The prize-winners in the third La Tausca Art Competition were recently announced in New York and an exhibition of the paintings was opened at the Riverside Museum on Riverside Drive. The noteworthy project is sponsored by the Heller Deltah Company and is run for and by the artists. Eight artists and three modern museum directors drew up the invitation list of sixty-two exhibitors. The artists entering the Competition selected from among their own number the Award Jury which in turn selected the winners of awards which are presented here.

Nicholas Vasilieff of New York City was awarded first prize of \$3,000 in the Third Annual La Tausca Art Competition yesterday for his painting, "*Still Life Composition*." Ernest S. Heller, President of the Heller-Deltah Company, Inc., sponsor of the contest, also announced the names of four other prize-winners. They include Stuart Davis of New York City, who receives second prize of \$2,000 for "*Lawn and Sky—1931*"; Charles Howard, New York City, third prize, \$1,000, "*The Ancestral Mitre*"; Everett Spruce of Austin, Texas, fourth prize, \$500, "*Desert at Night*"; and Yasuo Kuniyoshi of New York City, fifth prize, \$250, "*This is My Playground*."

Mr. Heller said an exhibition of all of the paintings entered in the La Tausca Competition will be open to the public today, Saturday, January 10 through Sunday, February 1 at the Riverside Museum, 103rd Street and Riverside Drive, New York City. The 1948 La Tausca Art Exhibition after opening in New York will then be circulated throughout the United States under the auspices of the American Federation of Arts. It is scheduled to be shown in Washington until March 7.

The Award Jury which selected the five prize-winners in this year's competition consisted of prominent artists selected by

(Next Column Please)

"*STILL LIFE*" by Nicholas Vasilieff was winner of First Award's \$3000. Second honors went to Stuart Davis' "*LAWN & SKY—1931*" seen at immediate right.



STILL LIFE

Nicholas Vasilieff



LAWN AND SKY—1931

Stuart Davis

ballot among the participants. They included Alexander Brook of Savannah, Ga., Louis Bouche of New York City, Ben Shahn of Roosevelt, N. J., Bradley Walker Tomlin of New York City, and Vaclav Vytlacil of Sparkill, N. Y. Members of the Awards Jury were ineligible for prizes after being selected to serve as judges, but their works are included in the exhibition. All of the artists invited to participate in the La Tausca Competition were selected by an Invitation Jury composed of nationally-known artists and museum directors.

The stated purpose of the La Tausca Competition is to "stimulate the best expression of American art without restrictions as to subject or treatment."

Competing artists are paid a \$100 fee to cover exhibition of their paintings for one year.



"THE ANCESTRAL MITRE"

Charles Howard

REORGANIZED N.E.A. MEETS AT CONVENTION

The National Art Education Association will meet for the first time as a reorganized body in Atlantic City February 21, 22, and 23, 1948, with headquarters at the Hotel Dennis. The over-all theme of the meetings is

The problems of art education at all levels of instruction will be discussed from a national point of view. For the purpose, national and international figures in both general and art education have been secured as speakers and/or discussion leaders. Mr. Robin Bond, teacher of art in Somerville Hall, Dorset, England, will address the group on "Art and Adolescence." Mr. Bond is a national figure in English art education.

Speakers are: Dr. T. Jackson Lowe, Superintendent of Schools, Hogansville, Georgia; Mr. Donald Berger, Horace Mann-Lincoln School, Columbia University, New York City; Dr. John Bartky, Dean, College of Education, Stanford University, California; Dr. Robert Pace, Syracuse University, Syracuse, New York; Professor Lillabelle Pitts, Professor of Music, Teachers College, Columbia University, New York City, and Past President, Music Educators National Conference; and Dr. Earl J. McGrath, Dean, College of Liberal Arts, University of Iowa.

Items of importance insofar as the membership is concerned will be the ratification of a new constitution, the appointment of a commission on research and policies, and the election of an Ex-

ecutive Committee. Official delegates from the four regional art associations as well as from other interested groups of art educators will preside at various meetings and take a prominent part in the proceedings. The chief social function planned for the group will be a luncheon at which time Tom Prideau, an assistant editor of Life Magazine, will be the speaker.

President Ziegfeld and other officers of the Association anticipate an unusually large attendance particularly owing to the importance of the business which is launching the new Association.

SOUTHEASTERN ARTS ASSOCIATION MEETS IN COLUMBIA, S. C.

● Plans are being made for a challenging program for the Southeastern Arts Association convention which will be held in Columbia, South Carolina, on April 8, 9, and 10th, 1948. Headquarters for the convention will be the Hotel Columbia, and it is suggested that room reservations be made well in advance of the meeting since hotel accommodations are still precarious.

One of the speakers will be Dr. Edwin Ziegfeld, Head of the Department of Fine and Industrial Arts of Teachers College, Columbia University, and president of the National Art Education Association. Several other exciting ideas for the convention program are in the making, but plans are not definite enough to be announced at this time.

The College Art Association of the Southeastern Regional Conference will meet in conjunction with the Southeastern Arts Association for the last two days of the convention. The combined programs of these two organizations should be one which no art teacher can afford to miss.

For further information concerning the program write to: Mrs. Mary Leath Thomas, Program Chairman, Department of Art, University of Georgia, Athens, Georgia. For general information concerning Southeastern Arts Association, write to: Miss Ruth Harris, Secretary, 111 W. 11th Avenue, Johnson City, Tennessee.

EASTERN ARTS ASSOCIATION MEETS IN NEW YORK CITY

● The Eastern Arts Association will meet this year at Hotel Pennsylvania in New York City on April 1, 2 and 3. A large attendance is anticipated as usual even though there is a strong affiliation with the National Art Education Association. The E.A.A. will continue to offer most valuable inspiration and help for those interested in the advancement of art education in the eastern area of the United States. The theme this year of the annual meeting of the Eastern Arts Association is "ART—THE BALANCE WHEEL IN EDUCATION", a subject which should find response in all those engaged in art teaching or supervision. For further information regarding meetings, literature and hotel reservations write Miss Lillian D. Sweigart, State Teachers College, Kutztown, Penna.

(Continued on Page 17)

The Eastern World--

inspiration for today's designers

●Costumes of the Eastern World—From the voluminous folds of an Arabian woman's costume to the rich garments of a king—are being presented at The Metropolitan Museum of Art in New York. Along with this sumptuous material of the past are being dramatically shown present-day designs, derived from it by outstanding designers for the use of manufacturers of today.

The new exhibition is entitled *From Casablanca To Calcutta*. It unveils a striking panorama of costumes and allied arts from Morocco, Tunis, Algeria, Egypt, Turkey, Armenia, Syria, Arabia, Palestine, Persia, Turkestan (Bokhara), and India. The majority are from The Costume Institute's own collections. Others were lent by the Brooklyn Museum, the Traphagen School of Fashion, the Art Institute of Chicago, and the United Shoe Machinery Corporation.

Shown with the tableaux are objects from the Museum's collections—paintings, hangings, rugs, tiles, pottery, metalwork—additional evidence of Eastern craftsmanship.

The beauty of these costumes needs no interpretation, for here is a universal language, expressed in delicate metallic embroidery on a pointed shoe or in graceful draperies of a heat-resistant burnous. Unfortunately these regional costumes are disappearing from their native countries as the more severe Western dress is coming to be adopted, and craftsmen no longer find time for the superb work that is represented in clothes like these.

But tradition is strong, and some traditional costumes remain. The turbans, originally a protection from the sun, have become in certain locales a symbol of religion and of caste. It remains

for today's designers to adapt them to use in the Western world. The Palestinian group gives a glimpse of what might have been seen in Haifa or Jaffa on a feast day a hundred years ago. Two men in this assemblage wear the loose coat, or abayah, of coarse natural wool, with its yards of fullness. Their headdresses, too, are protective. A third figure wears the robes of a king, girdled with a broad sash in which a dagger is carried. To these people, as to many others in hot, desert countries, the sash which girdled loose garments took the place of pockets as an all-purpose carrier.

The women in this group wear brighter colors, but the principle of the costume is the same—loose, functional garments to reflect rather than absorb the heat. The materials are of wool, silk and linen, trimmed with beautifully detailed embroidery.

A Moroccan group shows a brown woolen burnous whose peaked hood and graceful swinging back startle the spectator with its similarity to today's fashions. It is matched by an identical one in slate grey, also of wool, and a festive one of sturdy-looking white cotton. For variation there is a white-clad figure whose burnous-like outer garment is of candy-striped red and white silk. One of the picturesque figures displays a green suit with hippy trousers.

SOURCE OF CURRENT "TREND"

Two current fashion trends are evident in a group of mannikins wearing Tunisian garb. The midriff pajama of gold-sequined silk shows the plunging neckline of today's bra top. A blouse on another figure could be worn in the Western world as a version of the sleeveless drop-shouldered blouse.

A headdress like the hennin, worn in the Middle Ages, is a



Costume which belonged to king of Iraq (left) and Palestinian Arab's costume.

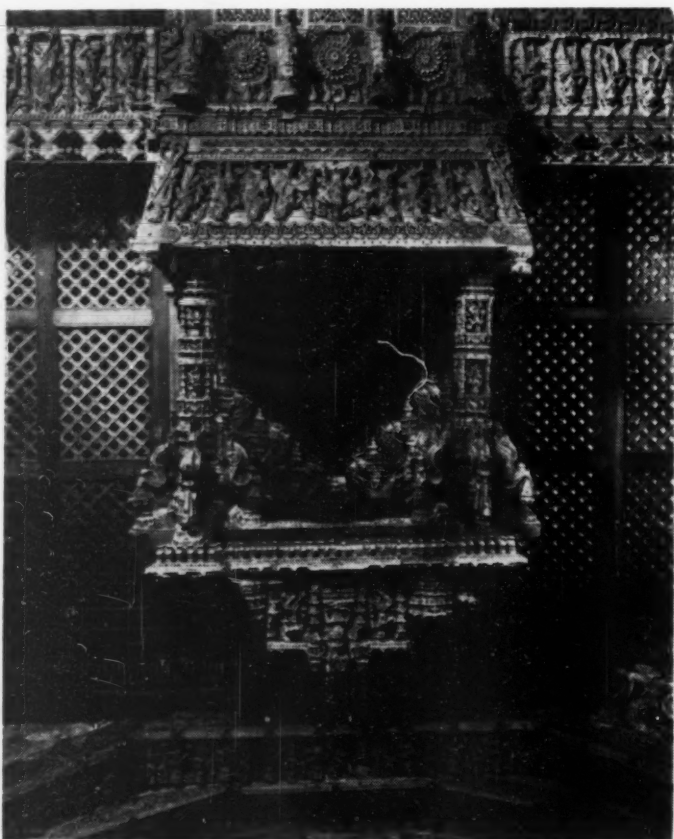
Men's costumes from Tunisia and Morocco. The burnous is typical of North Africa.

Ornaments of Easterner.

striking feature of a group showing the similar styles of Armenia, Turkey, and Lebanon. The peaked metal head covering reveals as its origin the helmet of mediaeval armor. Other figures in the group wear the brightly colored fez.

In the Arabian group, the most striking costume is the voluminous tent-like garb worn by the woman in purdah—the woman whose face must always be covered. Of tucked white cotton, the outer garment covers even the head and face. Another Arabian costume shows the yashmak, or veil, which could be pulled over the face like a curtain.

Quilted garments are the highlight of the Persian group, whose costumes are reproduced in paintings from the Museum's Near Eastern collections. A flared coat, turned back from hem to waist show the brightly-colored lining, is teamed with a tightly-fitted pair of trousers. With this costume a tall pointed cap is worn. Characteristic fitted jackets of brocade are also shown. The exhibition covers Indian costumes of many periods and districts from the 17th century to the present. A magnificent court costume is made of beautifully printed cotton. Many

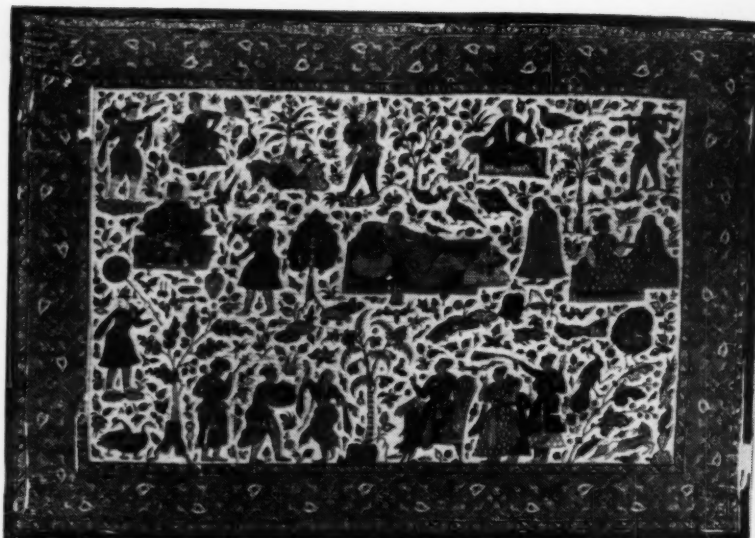


A 16th Century temple from India inspires designers.

ways and styles of wearing Indian garments are also illustrated. Through the courtesy of Mrs. Christopher John Mileham, an exciting and colorful group of Berber jewelry is included in the exhibition. A fine collection of Indian jewelry owned by the Museum is also notable.

Out of the splendor of Oriental fabrics and subtle craftsmanship of Eastern arts have come designs to intrigue today's fashion creators. Twenty-one manufacturers have contributed fabrics especially designed for this exhibition and based on objects from the Museum's Near Eastern collections. This array of nearly 80 textiles, including materials in every price range, from elaborate brocades to printed cottons, is displayed with the objects from the collections of the Museum and the Costume Institute whose designs were their sources of inspiration.

One section of the exhibition is devoted to a display of modern fabrics whose motifs are derived from Near and Middle Eastern art. Twenty-one manufacturers were invited to choose their source objects from the Museum's collections and to create

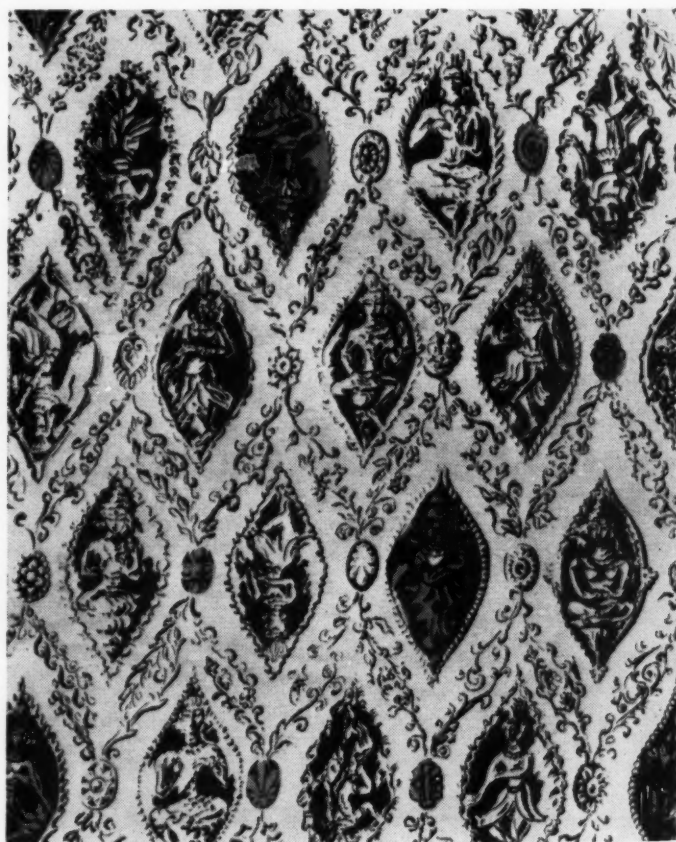


A 17th Century Indian painted cover (above).

designs from them for this exhibition. The source objects are displayed with the textiles.

Colors and fashions alike can be transplanted from Eastern splendor to modern use in the Western world, as another feature of the exhibition shows. Babs Rawlings' collection of drawings demonstrates adaptations of Near and Middle Eastern costumes to modern fashion designs. A color map of the region covered by the exhibition has been prepared by the Rahr Color Clinic. It shows over 600 shades derived from the Museum's collections and catalogued for the use of today's designers by the Clinic's research staff.

Spectators at this exhibition may gain a sense of the relationship of modern dress to its source. The Costume Institute's galleries are resplendent with dramatic Near and Middle Eastern robes, arranged by locale and nationality. The exhibition will be on view until late in April.



Robtix, Inc., has adapted figures from the temple to a striking rayon fabric.

Bernard Lamotte---

a hundred million people see his work each year.

The man who painted this month's cover of *DESIGN* does not recognize any fixed rules in art. To this versatile Frenchman the use of paint and brush is an art that demands freedom of expression untainted by conventionalized procedure. Technique, according to LaMotte, must be so completely mastered that the artist can plunge into his work without the fetters of slavishly following the "rules" laid down by somebody else. Yet this man is no rebel; his work is respectfully studied by leaders in the field and has won for him large audiences of adherents. For the past several years you have seen his work reproduced in the leading magazines so that, today, literally millions of reprints have found their way into the homes of Americans and Canadians. "Rules," states this modern master, "are made to be broken—once you know well enough what you are doing." One has but to look at a bowl of fruit by Cezanne, or a still life of a floral bouquet by Renoir to see what LaMotte is driving at. The artist must be able to project his inner feeling about the subject to the surface of the canvas. Tricks, sensationalism, cleverness; these are merely surface methods and are as shallow as the paint itself. Painting is more than a literal translation of the subject, like a camera study. It is more than the application of pleasing colors, more than mere design. It embodies all these things, but, at the critical moment, the artist must take over and present his subject *as he wants it to be*, rather than as it customarily appears. There is something of the compactness of Daumier in LaMotte's work. There is the brevity of line—the making of every fragment count—that we can also find in the flowing sketches of Toulouse-Lautrec. There is something of many others in his work, but shining through it all, clearly, is the originality and verve that is only typically LaMotte.

LAMOTTE'S FIRST STEPS IN PAINTING

Like the majority of creative painters, LaMotte seldom paints on the spot. He makes dozens of sketches, scores if necessary, until he has worked out the composition to his liking. Then he patiently makes roughs in oils, until he feels he knows every detail of the subject to be presented. Then, and only then, does he feel ready to proceed to the actual work.

He follows a practice utilized by most professional artists these days (one in

direct defiance to the steps usually taught at so-called art schools) in that he never draws the rough sketch in charcoal on the canvas. "It will usually be erased anyway in applying the paint," he points out, "And meanwhile, it limits the artist to tight boundaries. It hampers him, so why do it?" He recommends that all students "never cease drawing with a brush". He uses the end of the brush like a pencil as he progresses, to lay down new sketches and pertinent compositional objects. "But my methods are at best only *my* methods," LaMotte cautions. "Don't fall into the habit of accepting my word for anything if you have a way of your own that suits you better. The important point is to always keep drawing as you paint. Scrub, poke, or use the head of a nail if you want, just so long as you keep the canvas free and clear of the too pretty, too precise 'finished' look before you are even well under way."

LaMotte divides his canvas into four areas within a framed boundary so as to locate his horizon line. This must always be either above or below the center.



"... There are no rules to follow... once you know what you are doing."

Never should the composition be cut in two. This rule is one of the few to which he believes every artist must adhere. Then follows the general outline, composed of the main lines of direction, which are so directed as to balance according to the common-sense laws of composition.

HIS COLOR PALETTE

LaMotte often records the passing scene in a rough sketch and, following the practice of many other artists, he makes marginal notes to the effect that the color was such and such at the time. He seldom relies on haphazard memory. He has formulated a simple grading of tones, numbered from 1 to 10, the lightest being 1 and progressing to darkest 10. He makes numerous sketches of a few minutes duration with crayons or pencil. This is most important, for it tells a whole story to the trained artist when he returns to the studio to get to work on the actual canvas. Any good painting should tell a story; it is, after all, much more as a final result, than a mere pasting down of a static pose.

(Please turn to Page 24)

THE MUSICIAN WHO DESIGNS FOR ALL AMERICA

By
DOROTHY GRAFLY

THE career of industrial designer Ralph E. Kruck, as recently traced in a one-man presentation of his work at the Philadelphia Art Alliance, is peculiarly American in flavor.

Sensitive, well educated, torn between music and art as a vocation, Kruck has achieved distinction by teaming his own hard work and ingenuity with the cash and opportunity made available through large industrial corporations. Study in architecture at the University of Pennsylvania, and in design at the Carnegie Institute of Technology, provided the technical background upon which he has leaned while breaking ground in an art field made possible by mass production.

Training in design, however, was only part of the preparation that underlies Kruck's approach to a job. His success story, in fact, is of peculiar importance to all young design aspirants, as it proves the practical value in an art career of experience in the handling of human beings. As a boy, Kruck split his energies between art and music. At the age of 16 he organized an orchestra of his own and took engagements to play at night, over week-ends and during the summer. Two years later art gained the upper hand, and he served a year's apprenticeship with Tiffany when stained glass was fading out and lighting fixtures were coming in.

"It was the era of the Florida boom," says Kruck, "and we were designing lush lighting fixtures for Florida hotels. I was selected to be a sort of go-between, taking our designs to the offices of various architects, and returning with their criticisms and corrections. It was excellent training, but even the Florida boom couldn't keep me away from that orchestra of mine. There was no radio competition in those days, and we did well that summer playing the hotels around Lake George.

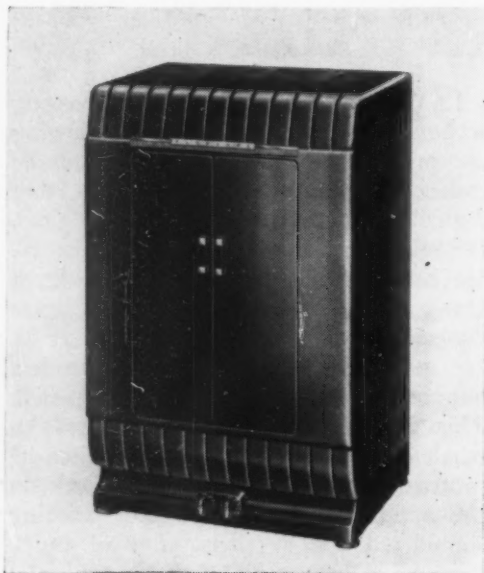
"As I look back now, I realize how difficult it was to choose between music and art. After the Lake George season, I worked for a year in the Deck and Fischer Studio, New York



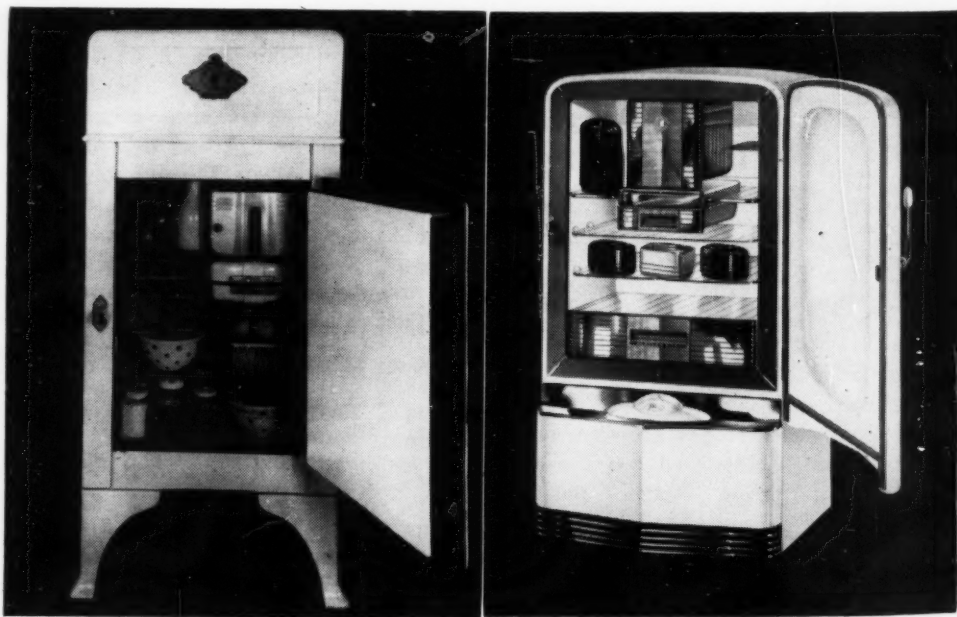
... he might have led a band.

City. They did commercial retouching, designed catalogues, and turned out advertising for Sunday rotogravure sections. That was in 1926, and whatever illusions I might have had as to the dollar and cents value of art were rudely shattered as I watched skilled illustrators bring their work to the studio to be offered a paltry \$25 a week for their services. As I thought back to my experience at Tiffany's, it struck me that even art doesn't mean much unless it is paid for. At least lighting fixtures were used and had a purpose."

Both the Tiffany experience and that in the organizing of his own orchestra gave Kruck a maturity of viewpoint beyond



Circular oil heater designed by Ralph E. Kruck.



Old style refrigerator . . . and the newer Kruck model, embodying utility, handsome design and ample room.

that of the average school boy. He was ready for college, and decided to study architecture at the University of Pennsylvania. The result, however, was not satisfying. Back he went to his orchestra, and while playing at a summer hotel met a doctor whose son happened to room with a student in the design classes at Carnegie Institute of Technology. A few weeks later Kruck passed his entrance examinations and arrived in Pittsburgh. Almost immediately he joined the Kiltie Band to help pay his expenses, and began to recruit 14 other young musicians for an orchestra of his own, under the name of "Ralph Kruck and his Tartans". They played for all University of Pittsburgh and Carnegie Institute of Technology functions; went on the air; and, in general, were "big time".

Orchestras and schooling, however, made life so complicated that Kruck found he had to be in three different places at the same time. It was one thing to have an orchestra of boys whose parents served as a financial cushion, but another to be responsible for men who must live on their wages. Besides, a multiplicity of engagements ate too heavily into time available for study. "I called the boys together," says Kruck, "piled all the music in a corner—and quit. After that my time went into school work."

He believes that if you work hard enough and want to make a success of a particular undertaking, you don't have to have too much talent. In his senior year he began to design hardware for various Pittsburgh companies. Industrial products were still adhering to old classic styles, and his early experience with the lush lighting fixtures stood him in good stead. But more important to his future was the friendship that developed between himself and Donald R. Dohner, the great design educator of the day, then at Carnegie Institute of Technology. When Dohner, who preached good design in mass production, became director of design for Westinghouse, Kruck had his great opportunity.

"The big job in those days," he says, "was to encourage good design on the part of factory engineering departments that still shied away from anything not sporting a Queen Anne leg. Now that the fundamentals of sound industrial design are generally accepted, it is hard to believe that, fifteen years ago, a designer who even suggested deviating from the styles in his grandmother's parlor was looked upon as a revolutionary, a radical and a crackpot."

THE DEPRESSION GAVE HIM A GREEN LIGHT

By the fall of 1931, when Kruck began his own association with Westinghouse, a conspiracy of circumstances, fostered by the depression, made it possible to try out new ideas. Sales had bogged down, and the resistance of salesmen to changes in design was at low ebb. Something had to be done to stimulate business. It was the industrial designer's golden opportunity. Westinghouse established a merchandizing engineering department to develop a style for electric refrigerators and air conditioners, and Kruck moved with it to Springfield, Mass., where he was put on payroll, not as an artist, but as an engineer. "But the inventing," he says, "had already been done. My job was to design the product."

Good industrial design, he feels, played an important part in helping to pull industry out of the depression, but in order to hit the bull's eye, design had to be glamorized. Publicity agents swung into action.

"Without publicity," he points out, "good design would not have been accepted. You need such promotion if you expect to impress vice-presidents. Fortunately there were men in the design field like Loewy and Teague who had background and sophistication, and who could present industrial design in a big way.

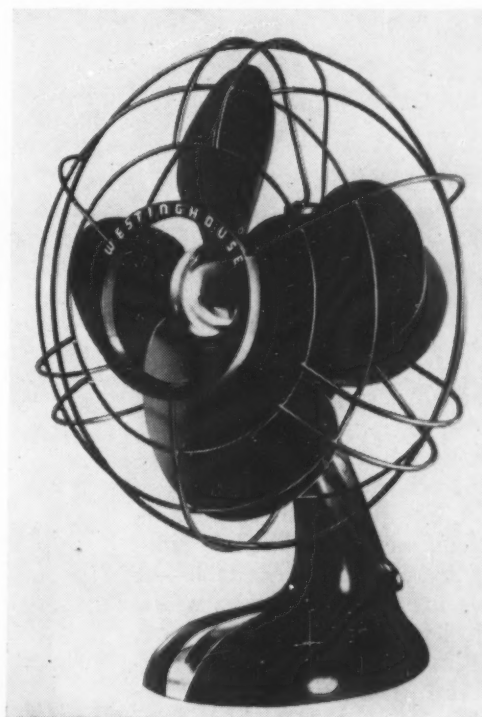
"I'll admit that much work in the early stages was atrocious

and impractical. Even today you hear engineers say scornfully, 'You know how it is—these designers'. But now there is no excuse for a designer to be impractical."

During his years with Westinghouse Kruck designed a whole line of motored appliances.

"I was a cog in the wheel of the organization," he says, "jumping from one problem to another. I not only designed but supervised the making of the models and their presentation to the sales departments and the executive management. It was terrific discipline. If you valued your job you couldn't waste, or go haywire. My first five years educated me in engineering costs, materials, and how to put my points across to all kinds of people without having the advantage of the man who comes in from the outside. Once you are on the inside, your organization pays much less attention to what you say than it does to complete strangers. I had to learn what to give out, and how much those to whom I gave it could absorb. And, believe it or not, I fell back on my experience with human nature in those orchestras of mine."

But just as pressure of engagements had forced him to limit the time spent with his orchestras, so, when he married in 1935, he requested free time from Westinghouse for work on



The POWAIRE Electric Fan, designed by Kruck for Westinghouse.

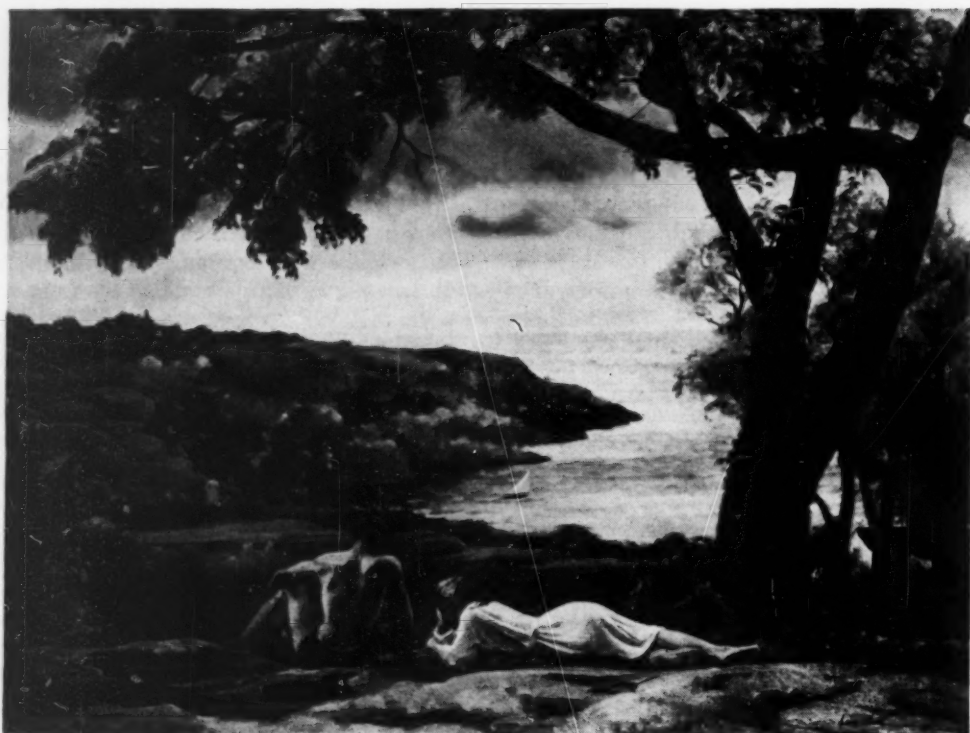
his own. They gave him one day a week, and with it he started an individual connection as designer for the Florence Stove Company. In addition to gas ranges and oil heaters, he designed the first all-steel combination range—a complete break away from the usual cast iron, high backed type of coal range then generally accepted.

"That range," says its designer, "was styled in 1939, and is still on the market. It was such a success that salesmen are reluctant about making change. In a sense that is a compliment to me as a designer, but I'm not sure I like it. It is too much the same old stand-pat attitude that has made it difficult for a designer to introduce something new."

In his connection with Westinghouse Kruck has designed X-Ray equipment, and was responsible for introducing color in

(Continued on Page 21)

On Understanding "Modern Art"



"SUMMER ON THE CAPE"

by Leon Kroll

MILCH GALLERIES

One of the greatest problems that the art field faces today is the inability of the large majority of people to understand and appreciate modern paintings—even those of top quality. Because it is such a problem, we are inclined to sidestep it as the expected and inevitable—at least until we are confronted with a few of this majority who say, "Look here, why all this nonsense? I can't see anything wonderful in a picture of a three-headed woman drawn with squiggly lines and oranges tacked on in the wrong places. I like real pictures—pictures of real people or the sea or a winter landscape—pictures that are pleasant to look at. And why shouldn't I?"

At this point, art educators suddenly remember a previous engagement, change the subject, or make explanations filled with such words as "plasticity," "moving planes," "fluid depth," "animated line," "significant design," "monumentality," etc., etc., all of which only speeds up the process of making the museum-goer a movie-goer.

However, the Montclair Art Museum of New Jersey, had been convinced for some time that this situation, if properly attacked, could be lessened, and so they

went to work. Months were spent in selecting paintings which could be hung together and would follow through on the idea; several, which were sold, had to be replaced at the last minute. Nevertheless, a catalogue, bulletins, and releases were carefully prepared, keeping in mind the majority who don't understand, rather than the minority who do.

The Exhibition, which recently was concluded, resulted in some gratifying conclusions. The museum was pleased to note the responses of the visitors. Equally as rewarding is the attitude of several of the New York dealers, who have enthusiastically acclaimed the approach and presentation.

On these pages you see four paintings by contemporary American artists. They are all on the same general theme. Careful scrutiny will indicate that all four are identical in subject matter, but that the approach is simply "different" in each instance. Modern Art is not difficult to understand when one takes the slight bother to see beyond the end of one's nose. The four classifications represented are *Traditional*, *Naturalistic*, *Impressionistic* and *Abstract*. The Traditionalist concerns himself with the methods of painting best exemplified by past masters, from earliest Gothic times through the Renaissance. The Naturalist is interested in portraying nature as it really



"PASTORALE"

by Gladys R. Davis

MIDTOWN GALLERIES

is. It is only a short step from naturalism to the romanticism of the 18th Century French painters (Fragonard, Boucher). With the arrival of men like David we see the first awakening to the exciting possibilities of portraying nature not necessarily as it is, but as the artist wishes it to be. Delacroix and his cohorts carry it a little farther. And then, in the mid-1800's the French impressionists are born. Manet, Cezanne, Van Gogh, Matisse. Impressionism gives birth to a side-movement, *Expressionism* (see back cover) and at last we arrive in our own times, to find the artist exploring newer horizons with bolder concepts. The Abstractionist appears in the person of Picasso, Carreno and the like. Art, like every virile thing, continues to grope for new means of expression. Sometimes the artist finds it, sometimes not, but it is this very boldness that gives verve to the art of today.



"GREEN SEASCAPE"

by Milton Avery

DURAND-RUEL GALLERIES

INFLUENCE OF DESIGN ON MERCHANDISING

● "Designers pass the ammunition to sales promotion managers and merchandisers", says Mr. I. M. Remen, the Retail Promotion Manager of Montgomery Ward and Company at a recent luncheon in New York given by The American

Designers Institute. He emphasized that "Designers head the list of all those influences which govern sales. With publicity, advertising and sales effort equally developed for a certain article of merchandise," he continued, "sales will depend on how well the designers have anticipated the needs of the public."

Mr. Remen emphasized that the Product

Designer must be able to predict what the public will accept and purchase. "In all designing", he said, "changes must be made gradually. There can not be a sudden jump from one idea to another." The reasons he gave were: first, the public will not accept changes which are too sudden and, second, selling prices increase if radical changes are made in dies and other manufacturing costs.

Mr. Remen pointed out that there are three primary buying motives: the first is self-preservation, the second is romance and the third is money. "These three buying motives cover 85% of why people buy," he said. To illustrate, Mr. Remen described a stove which was designed for Montgomery-Ward. He explained that, as merchandisers, they must consider the purchaser's point of view.

"The housewife who is buying a stove," he said, "wants to know how well will it cook her food? Is it easy to keep clean? Will the new stove burn more fuel than her old one? How does it look and how much does it cost?"

"Sales and sales with profits are of the greatest importance to an organization like Montgomery-Ward," said Mr. Remen. "With this large dollar volume it is important to know all the points of influence on sales." Re-emphasizing that design heads the list of the influences which control sales, Mr. Remen then gave a step-by-step analysis of what happens to a design from its birth to the final sale of the merchandise.



"IN THE GARDEN"

by Mario Carreno

PERLS GALLERY

MAX BECKMANN:

The Artist Behind the Back Cover



Few of the original German expressionists are painting today with the vigor shown by this recently arrived Professor of Fine Arts at Washington University. Born in Leipzig in 1884 and trained at the Weimar Academy, Beckmann today stands at the head of any list of Expressionistic painters. His work was recently on exhibition at the Bucholz Gallery in New York, and is now on traveling exhibit.

Enthusiastic private collectors include Mr. and Mrs. Perry Rathbone of St. Louis, Frederick Zimmermann of New York City, and Mr. Robert H. Tannahill of Detroit.

"NEW LOOK" APPARENT IN 27TH ANNUAL ART DIRECTOR CLUB EXHIBIT

Complete with "New Look," the 27th annual national exhibition of advertising and editorial art sponsored by the Art Directors Club toppled all previous shows in number and quality of entries, Arthur T. Blomquist, chairman of the exhibition committee, said today.

The exhibition, the nation's outstanding forum of advertising and editorial art in all media, will be held this year at the Grand Central Galleries from June 1 through June 19.

This year the exhibition will be characterized by its own "new look," Mr. Blomquist explained, for the entry classifications have been revised from previous years. The 1948 show is divided into two major divisions, Advertising and Editorial. Under both there are sections for Design of Complete Unit and Art and these are broken up into the specific categories. Mr. Blomquist expects this year's entries to exceed 1947's record-breaking figure of more than seven thousand.

Award winners will be announced at a luncheon in the Hotel Waldorf-Astoria on June 1, Mr. Blomquist said. There will be ten Art Directors Club gold medals, and the Kerwin H. Fulton Award for 24-sheet outdoor posters. The winner of the Fulton is also eligible for a club medal. The categories for which medals will be awarded are advertisement design, display design, general advertising illustration, product illustration, fashion and style advertising illustration, advertising, humor, continuities and cartoons; editorial design, general editorial illustration, fashion and style editorial illustration and humor, cartoons and caricatures.

In addition, Certificates of Distinctive Merit will be awarded in sub-divisions of advertising and editorial art, such as publication advertisements, car cards, point-of-sale displays, color and black-and-white illustrations, magazine design, house organs and others.

The exhibition is open to art directors, artists and photographers throughout the United States. Its purpose is to select the best from the country's advertising and editorial art for publication in the Club's 27th Annual, which, with its predecessors, forms the only authoritative historical record of creative and technical progress.

As in previous years, juries composed of Club members will make preliminary selections of entries in the various categories. These choices will be voted on by the membership as a whole and, finally, reviewed by the Club's advisory board, composed of its past presidents.

Besides Mr. Blomquist, the members of the exhibition committee are Will Burtin, co-chairman; Winifred Karn, executive secretary; and William A. Adriance, Lester Beall, Rudy Dusek, Souren Ermoyan, Juke Goodman, Elmer Lasher, Don Lewis, Harry O'Brien, and Ed Smith. Full details on the exhibition may be obtained from Mr. Blomquist at the club's headquarters, 115 East 40th Street.

UNSOLICITED, BUT WELCOME COMMENTS:

I feel the material in DESIGN is so good I cannot afford to miss it.

LUCIA MYSCH, Art Teacher
Ball State Teachers College, Muncie, Ind.



The Cherokee State Hospital has subscribed to DESIGN for two years for the Occupational Therapy Department to use. I find it extremely helpful, and we devour it from cover to cover.

KATHERINE HABEL, Occupational Therapy Director
Cherokee, Iowa

Renew or Extend Your Subscription to DESIGN Before May 20th

Now only \$3.00 per year (\$5.00 for 2 years
... You save a dollar)

On May 20, 1948, there will be a change in the subscription rates to DESIGN.

Art Exhibitions:

(Continued from Page 1)

of March. . . . Special exhibition of works of selected Old Masters, during March. . . . Cooper Union Lace Exhibition, Mar. 20 thru Apr. 20.

Toledo Museum of Art: (Toledo 2)

News Photographer Exhibit: Showing of the best news shots taken by Toledo cameramen for newspaper reproduction. Feb. 1st to Feb. 29th. . . . 30th Annual Exhibition of work of Toledo Artists, Feb. 1st to Feb. 29th.

Oregon

School of Architecture & Allied Arts: (Eugene)

Landscape Architecture: (Eckbo, Royston Williams) An exhibit of work in a subject of growing importance.

Pennsylvania

Art Alliance: (251 S. 18th St. Phila.) *Oils & Water Colors:* Work of Jimmy Ernst, Feb. 24 to Feb. 28th. . . . Swedish prints of Adja Yunkers, Mar. 2 to Mar. 28th. . . . Special "Youth Contest" of painting, based on the theme of Mous-sourgsky's musical sketches, "Pictures at An Exhibition."

Rhode Island

Museum of Art:

(Rhode Island School of Design)

Modern Furniture: Furniture for the home that can be easily procured. Continuing from Apr. 7. . . . Medieval Frescoes from Spain, thru Mar. 21st.

Montclair Art Museum:

(Bloomfield & S. Mountain Aves.)

Still Life Show: Its origin to the present. Feb. 22 thru Mar. 28th. No admission charge.

Masterpieces of Louis Sullivan, a comprehensive series of giant photographs of the famous architect's most famous works. On view from Mar. 3 to Apr. 25.

Our American Heritage: A tailor-made exhibition showing development of American Arts & Crafts from colonial times to today. Mar. 5 to Apr. 11.

Do You Want To Exhibit?

(Continued)

LOS ANGELES, CAL., The John F. and Anna Lee Stacey Scholarship Fund for Art Education. "To foster a high standard in the study of form and color and their expression in drawing, painting and composition . . . open to American citizens and to both men and women, single or married, irrespective of race, creed or color. . . . age limit is between 18 and 35 years, but in exceptional cases and at the discretion of the Committee of Selection, the age limit may be extended." Letters of reference and a written general plan of the candidate's aims are required. The appointments will normally be for one year, and the amount of \$1500.00 for the year of 12 months, payable in quarterly installments. Photo-

graphs of candidate's work should first be submitted to John F. and Anna Lee Stacey Scholarship Committee of Otis Art Institute, 2401 Wilshire Boulevard, Los Angeles 5, Calif. Send for Application Blank for specific information.

WICHITA, KANSAS, 1948 Decorative Arts—Ceramic Exhibition, Wichita Art Association, Apr. 17-May 16, 1948. Open to Living American craftsmen. Media: textile weaving, silversmithing and metalry, jewelry, ceramics and ceramic sculpture. Fee \$2.00. Jury. Entry cards and work due March 31, 1948. Prizes: \$100 textile weaving, \$100 jewelry, \$100 silversmithing and metalry, \$100 ceramics and ceramic sculpture. For further information write to Mrs. Maude G. Schollenberger, 401 North Belmont Avenue, Wichita, Kansas.

BATON ROUGE, LA., Graduate Fellowships in painting, sculpture, graphic art, art education, design and art history for the academic year 1948. For further information write Ralph L. Wickisher, Department of Fine Arts, Louisiana State University, Baton Rouge, La.

NEW ORLEANS, LA., Annual Exhibition of the Art Association of New Orleans. Painting, sculpture, graphic arts, crafts, etc. Open to members. One becomes member by paying \$5.00 per year. Works received up to Saturday, Feb. 14, 1948. Exhibition from Mar. 1-28. Prizes, Jury. For further information write to Isaac Delgado Museum of Art, City Park, New Orleans 19, Louisiana.

WASHINGTON, D. C., 52nd Annual Exhibition, Washington Water Color Club, Mar. 7-29, 1948, at the National Museum. The exhibition is open to all artists working in water color or the graphic arts. Fee for non-members is \$1.00. Prizes, Jury. For entry cards and further information write to Mrs. Lyn Egbert, 201 E. Thornapple Street, Chevy Chase, Maryland.

ST. LOUIS, MO., Jefferson National Expansion Memorial. An open architectural competition "to select an architect to be recommended to the Department of the Interior for ultimate employment as designer of the Jefferson Memorial." Open to all architects who are citizens of the United States of America. Jury. \$125,000 in prizes. For application blanks and further information write to George Howe, Professional Adviser, The Jefferson National Expansion Memorial Competition, Old Courthouse, 415 Market Street, St. Louis 2, Missouri.

LOWELL, MASS., Fra Angelo Bomberta Forum of Art, Whistler's Birthplace, Lowell, Mass. For new styles ignored by modern monopoly. First send one-page typed explanation of the creation, invitation to exhibit may follow. Fee, \$5. For further information write to John G. Wolcott, 236 Fairmount St., Lowell, Mass.

ATHENS, OHIO, 6th Annual Ohio Valley Oil and Water Color Show. Edwin Watts Chubb Gallery, Ohio University, Mar. 1-31, 1948. For residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania, and Kentucky. Media: oil and water color. Jury. Prizes: \$500 for awards in prizes and purchases. Entry cards due Feb. 16, 1948. Works due Feb. 1-16, 1948. For entry cards and data, write: Dean Earl C. Seigfred, College of Fine Arts, Ohio University, Athens, Ohio.

PHILADELPHIA, PA., The Print Club of Philadelphia announces an etching competition on work done during 1947-48. Entries must be matted and sent by Mar. 25th. Entrants are invited to a tea, Friday, Apr. 9 (4-6 P.M.) No fee to members, 50c entry fee to non-members. Medium: etching, mezzotint, aquatint, or engraving. Include selling price (33 1/3% commission charged on sales). To be exhibited Apr. 9-30. Send to Print Club, 1614 Lattimer St.

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PROF. JOHN HORNS
NEW MEXICO HIGHLANDS
UNIVERSITY
LAS VEGAS, NEW MEXICO

(Continued from Page 8)

WESTERN ARTS ASSOCIATION
MEETS IN MINNEAPOLIS

● The annual convention of the Western Arts Association for 1948 is scheduled for Minneapolis, Minnesota May 5 thru May 8 with headquarters at the Hotel Radisson. Material and information for the commercial exhibitors will be mailed about January 17. In order to insure your receiving this material promptly, may I ask that you fill in the mailing blank at the bottom of this page? There is every indication that this will be a good convention year with fine attendance especially from the central mid-western states. We have planned a program of unusual merit. As in the past one of the features will be the display of the commercial exhibitors. For further information write to Harold W. Hunsicker, Secretary-Treasurer, 1649 Elberon Avenue, East Cleveland 12, Ohio.

\$100 In Prizes

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★ RULES AND DATA ON REQUEST.

The Holstein - Friesian
Association of America,
Brattleboro, Vermont.

AMERICAN INSTITUTE of DECORATORS:

AID'S Prize Winning Interior Designs

● In order to make known to the consumer public what the market offers in good design; and to commend those who create designs in fields related to interior design and decoration, The American Institute of Decorators gives annual awards for new designs. This AID competition is open to interior designers of all nations. Members of the jury represent the education, museum, architectural and retailing fields, in which they have distinguished themselves.

Six winners of the First Award and eleven winners of Honorable Mention in this annual competition for fabrics, furniture, lighting and wall covering as used in the home-furnishing field during 1947 were just announced February 12. Six designers share the top five honors because one man-and-wife team collaborated on a winning entry.

Designers whose achievements in 1947 won first awards are: Erwine Laverne and Mrs. Estelle Laverne, of New York City,

for a printed fabric; Joan L. Maag, of New York City, for a woven fabric; Kurt Versen, of Englewood, New Jersey, for a lighting design; Claire Falkenstein, of Berkeley, California, for a wall covering design; Maurice Martine, of Corona del Mar, California, for a furniture design.

In addition, the jury awarded Honorable Mention citations to 11 designers in the same fields. They are:

Ruth Adler, Detroit; Else Regensteiner and Julia McVicker, Chicago; Pipsan Saarinen Swanson, Bloomfield Hills, Michigan; Angelo Testa, Chicago; and Samuel E. Tushingham, Detroit, for fabric designs. Florence Knoll and George Nelson, both of New York, for furniture designs. Zahara Schatz, New York, and Pipsan Saarinen Swanson for lighting designs. Dorr Bothwell and Dorothy W. Liebes, both of San Francisco, for wall covering designs.

The citation winners will be feted at a banquet in their honor



Mr. and Mrs. Erwine Laverne of New York together won First Award for this printed fabric which they call "Atmospheric No. 1". It retails for approximately \$6.50 a yard.

when Joseph Mullen, President of the AID, will make a personal presentation of the citations. In addition to AID members, the function will be attended by members of the Architectural League—artists, painters, sculptors, photographers, and editors—who will participate in the ceremonies and help to inaugurate a three-week exhibit of the 18 citation designs, besides 17 designs which were selected by the seven-man jury who judged the competition without knowing the names of the contestants.

After the exhibit closes at the Architectural League's galleries in New York, the 35 design entries will tour the country for one year, with the second showing in Los Angeles toward the end of March.

The 1947 Jury consisted of Max Abramovitz, Deputy Director of Planning for the United Nations headquarters; W. E. S. Griswold, Jr., President of W & J Sloane Company, New York; Carl Koch, professor of Architecture, Massachusetts Institute of Technology; Samuel A. Marx, architect, Chicago; Mrs. Michelle Murphy, Curator of the Industrial Design Division, the Brooklyn Museum; Jack H. Per-Lee, Vice-President in charge of Home Furnishings at Lord & Taylor, New York; and Andrewe C. Ritchie, Director of the Albright Art Gallery, Buffalo, N. Y.

The entries selected by the jury for citations and exhibition purposes represent designs which are in production and available for purchase on the current consumer market.

KURT VERSEN, WINNER OF THE "AID's" FIRST AWARD FOR THE BEST LIGHTING DESIGN OF 1947

Kurt Versen entered the field of lighting design by way of combustion engineering. "My academic schooling in design itself," he reports, "is zero."

Educated in Europe, Versen migrated to the United States in the 20's and set up his own engineering firm. Then he made a fortuitous switch to illumination engineering where he discovered many new opportunities.



Kurt Versen of Englewood, N. J., won First Award for this lamp. It retails for about \$27.50.



Maurice Martine of Corona del Mar, Cal., won First Award for this functional chair. It retails for \$39.50.

Up to that time, the interior lighting of homes and offices had been designed mainly for appearance and secondarily for efficiency. But Kurt Versen reversed this order: he sought functional efficiency first; the design elements evolved naturally and gracefully. The architectural maxim that "form follows function" works well for those Versen designs. They have been called pure distillations of engineering technology.

"While designing my first indirect lighting fixtures for commercial use," he said, "it became obvious to me that function and expression are interlocking—you can't divorce them. All my subsequent designs were conceived and developed on the same premise. I have made many drastic departures from lighting standards which I considered obsolete and ambiguous.

"I have long felt that lighting plays an important role in architecture, where it can be applied decoratively. In contemporary homes and building there is no room for a kerosene lamp or glass chandelier; a successful interior requires the integration of lighting in order to obtain a wide flexibility of atmosphere."

Versen has had extraordinary success with his principles and practices of lighting design. In 1933 he won praise for his lighting of the Florida House at the Century of Progress Exposition in Chicago. And over the past 15 years he has designed lighting for numerous theatres, hotels, airports, museums, libraries, stores and homes.

Versen's lighting of the Collier House at Rockefeller Center 1940 became a milestone in the development of lighting as a decorative medium. In this undertaking Versen developed equipment with an extreme flexibility and, moreover, designed it for mass production in order to bring it within the price range of the average home owner. Mr. Versen's lighting designs are produced at his own plant, in Englewood, New Jersey.

ERWINE AND MRS. ESTELLE LAVERNE, WINNERS OF THE "AID's" FIRST AWARD FOR THE BEST PRINTED FABRIC DESIGN OF 1947

The printed fabric award which the Jury gave to Erwine and Mrs. Estelle Laverne carries the implication that a husband-

(Continued on Next Page)

wife collaboration pays—at least it works to the supreme satisfaction of the Laverne design-team.

Estelle Laverne, a native New Yorker, was a precocious art student. As Art Editor of a student publication at Julia Richmond High School, she won first prize for her work on the magazine "Bluebird". She was offered scholarships to the Parsons School of Design and Traphagen School of Fashion, but she elected to study at the Art Students League with such eminent teachers as Kimon Nicolaidies, Kuniyoshi, Morris Kantor, William Zorach and Hans Hoffman.

The male member of the Laverne team, also a native New Yorker, pursued his art education in France, Belgium, Holland, Switzerland, and Italy. He made extensive studies of natural forms and the structures of wood and marble. At the 1929 International Exposition in Brussels, Mr. Laverne won the Gold Medal. Upon returning to the United States he also attended the Art Students League and studied with Nicolaidies, Kuniyoshi and with Hans Hoffman.

The couple live in the village of Greenvale, Long Island, where they spend as much time as they can spare from their New York studio with their three young sons.

Describing the winning fabric, the Lavernes declare it is one of a generic group called "Atmospherics", of which the AID Award Winner is "Atmospheric No. 1", which they say is designed to create a mood through color and a sense of space.



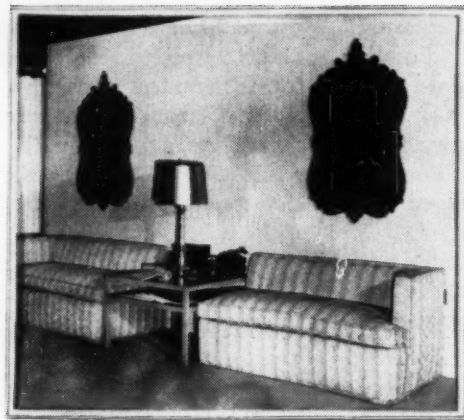
Claire Falkenstein of Berkeley, Cal., won First Award for this wallpaper called "Vertebrate Mass". It retails for approximately \$5.25 a roll.

CLAIRE FALKENSTEIN, WINNER OF THE "AID's" FIRST AWARD FOR THE BEST WALL COVERING DESIGN OF 1947

Claire Falkenstein is the big surprise of the 1947 AID Competition. To the unpracticed eye her winning wallpaper design resembles a doodle or a few indiscriminately-drawn lines, but the Jury of Award found it a provocative expression of a modern wall treatment.

Just as it is difficult to analyze, or to psychoanalyze, Miss Falkenstein's winning entry, so it is difficult to classify her talents. She can claim professional experience in such diverse fields as mural painting, landscape architecture, theatre design, book design, illustration, and packaging; but her work is largely identified with the new art movement on the West Coast. Her first public art expression appeared in 1934 when she painted a mural in the Piedmont High School, at Piedmont, California.

Between 1940 and 1945 Miss Falkenstein designed both costumes and decor for a number of modern dance concerts featuring well-known artists appearing in San Francisco and Oakland



Maurice Martine, youthful college graduate, walked away with top honors for furniture design.

theatres. During the war years, she painted murals for the armed forces in various camps, hospitality centers, and military hospitals—some thirty-five hundred square feet in all. These were reproduced in the November, 1943, issue of The Magazine of Art, and in the September, 1946, issue of The Architectural Forum.

Miss Falkenstein has designed jackets and illustrations for such books as "Salt and Seeds" and "The Hands of My Son"; she also designed labels for a cosmetic firm, and her winning wall covering, "Vertebrate Mass" was designed for James Kemble Mills, interior decorator of San Francisco. She is a member of The Architectural League of New York, the National Society of Mural Painters, the San Francisco Art Association, the San Francisco Women Artists and the American Abstract Artists. She makes her home in Berkeley, California.

MAURICE MARTINE, WINNER OF THE "AID's" FIRST AWARD FOR THE BEST FURNITURE DESIGN OF 1947

The winner of the AID's First Award for Furniture in 1947 goes to a youthful and imaginative designer, Maurice Martine, who was graduated from the University of Southern California at Los Angeles with a Bachelor of Fine Arts degree only eight years ago. This native son of Utah studied under Allan Gould, Paul Frankl, Carl Troedson, Hudson Roysher, and Glen Lukens.

Martine's winning chair design has unique qualities of beauty and structure, and it gives one a fresh impression of functionalism. The seat is solid yet light and sinewy; the understructure is delicate but sturdy. Apparently young Martine learned quickly and well.

His first, but brief, design experience was gained in the furniture department of Barker Brothers in Los Angeles. His employment there was interrupted by the war. After a term in the Army Air Force, he entered the tool design department of the Lockheed Aircraft Corporation which afforded excellent experience in engineering and design for production. In 1945 Martine collaborated with a fellow engineer in designing gadgets and machines. Then Martine accepted a bid from the design office of Newton S. Leichter in Hollywood where he worked on a variety of industrial designs.

When an opportunity in the Newport Beach area was presented to him, Martine accepted and formed an organization for retailing custom designed furniture and interiors. In 1948 his plans and experiences have crystallized in the production of "Maurice Martine Designs" which are produced in a studio devoted to the design and development of interiors. The retail outlets which handle Maurice Martine designs are located at Corona del Mar and Palm Springs, California.

(Continued from Page 13)

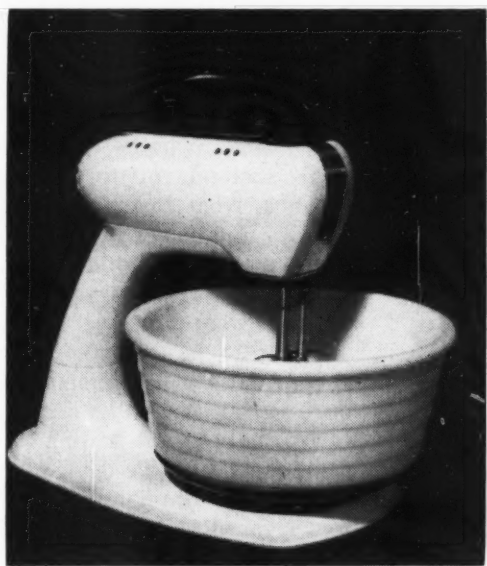
hospitals, his first experiment being the transformation of the whole interior treatment of the University of Pennsylvania Hospital in Philadelphia.

"It was the first hospital," he claims, "to replace gray, ivory and white with green, blue and dusty rose. Since then, however, the psychological and therapeutic effect of what was then an innovation has been confirmed in tests made by paint manufacturers."

In his exhibition at the Philadelphia Art Alliance Kruck showed the development of the modern refrigerator design now used by all leading manufacturers. Originated by him in 1932, and completed for Westinghouse in 1939, it gave him the chance of a lifetime, as it required design study of everything, from the machines to make the product straight through to the finished object itself. Through the practical application of design, Kruck points out, it became possible to produce 700 refrigerators a day instead of 400, and to do so in the same floor space. It also meant a saving of \$4 on every refrigerator.

In 1941 Westinghouse recognized Kruck's design contribution by giving him an Award of Merit and the Westinghouse Silver W for "distinguished service, particularly in the field of modern design; for his ability to create designs adapted to practical manufacture, and especially for his creative work in the field of household refrigeration."

In 1943 the Company, again recognizing the advertising value of good design, appointed Kruck head of a project to create a family resemblance, or "Westinghouse look" for all its appli-



Food mixer for Dominion Mfg. Co. designed by Ralph E. Kruck.

ances. As a designer, however, he still had no identity of his own. He had only just acquired a house in which he could hang up his hat. But he wasn't given the chance to hang it there. The new design department was to be in Mansfield, Ohio, and he was transferred, lock, stock and barrel. It even meant resigning as a designer for the Florence Stove Company.

"Dohner died that Christmas", says Kruck, "only four months after he had realized the great ambition of his life—to have a firm of his own. It made a great impression on me. I hated Mansfield, and at last I realized that the first thing to count in life is living. The second is how to make a living. The paternalistic attitude of large corporations makes you soft. You don't want to take responsibility, and you are afraid of losing your job. They have the money, and you can use it, but what you produce is theirs. Suddenly I knew I had to get away. I was unhappy. My wife was unhappy. The Florence Stove

Company offered to be my first account if I decided to go on my own. I took the plunge; resigning advisedly in May because I had disposed of my house, and all I had was a summer cottage at the beach. We spent six wonderful months there. Then I found a beautiful place not far distant on Long Island, where I now live.

I'm happy, and I'm working for myself. For the last two and a half years I've been designing a little thing that may cause a sensation when it is put on the market—a new lip stick. Almost nothing has been done with cosmetics from a design point of view. It's the same old story—fear of breaking with precedent. Yet the new design can make every girl in America her own make-up artist. Think what that will mean in sales! "But this time," says the man who, as a cog in the Westinghouse wheel, made millions refrigerator conscious, "this time I'll be on my own."

INTERNATIONAL COMPETITION FOR DESIGN OF LOW-COST FURNITURE

● A design competition international in scope, which should prove highly stimulating to American designers and others the world over, has just opened. Prizes and grants total \$50,000. It is sponsored by the Museum of Modern Art of New York and the Steering Committee of Museum Design Project, Inc. The Competition will close October 31, 1948, awards to be made by the jury within two months after the closing date.

Museum Design Project, Inc. represents leading retail stores in more than 160 cities throughout the United States which are cooperating in the Competition and will be the outlets for the furniture realized from the winning designs.

With the aim to obtain furniture capable of being adapted to a variety of uses in today's small homes the Competition covers two main categories:

- (1) Seating units for one or more persons, such as upright and lounge chairs, sofas, daybeds, benches, and others.
- (2) Storage units for household or personal effects or for both.

Competitors may submit entries for seating units or storage units or both, and there is no restriction on the total number of entries one competitor may submit.

In addition to individual competitors, six design-research teams consisting of outstanding designers working in collaboration with technological laboratories have been selected by the Museum of Modern Art and given a research grant of \$5,000 each. These teams will be asked to submit a research report to supplement their entries.

Prizes will be awarded for designs capable of being developed into furniture groups for living rooms, bedrooms and dining areas.

Best design for a seating unit		Best design for a storage unit	
First Prize	\$5,000	First Prize	\$5,000
Second prize	2,500	Second prize	2,500
Third prize	1,250	Third prize	1,250

The Competition is open to designers in all countries with the exception of employees of the Museum of Modern Art and Museum Design Project, Inc. Entries to the Competition must be submitted anonymously. Competition programs with attached entry blanks giving each prospective competitor a number will be mailed to anyone sending a request to Edgar Kaufman, Jr., Director, Department of Industrial Design, Museum of Modern Art, 11 West 53 Street, New York 19, N. Y.

The Latest in Books

AS REVIEWED BY
Design's Book Editor

ANNUAL OF ADVERTISING ART. Published by Watson Guptill, Inc., New York. 316 pages. Price \$7.50.

This is the twenty-seventh volume of what amounts to the Ad-Agency Bible. Each year the members of the committee for the Art Director's Club of New York issue this Annual which contains reproductions in full-color and black and white of the outstanding ads of the year. The trend for 1947, as evidenced by the contents of the Annual, is for brevity of expression, sophistication, and hard-hitting simplicity in art work. Patriotic themes are no longer in evidence, but, as always, children and animals lead the list for frequency of use. During 1947, as this book indicates, the copy writer and artist have brought forth a new standard of quality in American Advertising. This "Annual" is a beautifully designed book that no member of the advertising or commercial art profession should be without. The number of copies is limited.

POLYCLET. By Harold Swartz, with original plates by Johann Gottfried Schadow. Published by The Halem Co. Box #3, Station B, Long Branch, N. J.

A group of thirty giant plates (18" high) showing in minute detail all correct measurements and proportions of the male and female figure in various positions. Each set is divided into age grouping, with corresponding data to supplement the scale drawings. Invaluable to sculptors & artists. One of the most complete jobs of its type we have ever seen. *Polyclet* derives its name from the famous Greek sculptor, Polyclitus, who, in 430 B.C. established a set of ideal proportions. Polyclitus' data is observed by many today as the only proper formulae, while others (notably sculptors of the "modern" field) maintain the standards are extra-ideal. Whatever your opinion, it is a noteworthy addition to your library.

AN ATLAS OF ANATOMY FOR ARTISTS, by Fritz Schider. Published by Dover Publications, Inc., New York. Price \$6.00.

This is the first American edition, and in English of the German "Plastisch-Anatomischer Handatlas" recognized as a thorough reference work on art.

Here is a graphic encyclopedia of virtually every muscle, bone, tendon, and vein of interest to you in your sketching, drawing and painting. The clear deline-

ation of each anatomical feature from various viewpoints—by drawing photograph, diagram, and text—gives you the three-dimensional understanding essential for masterly craftsmanship.

The origin and insertion of each muscle is plainly indicated, and the muscles as a whole are shown in their relationship to the skeletal structure. Readers will welcome the clarity and accuracy of the drawings in this book.

Through the use of photographs, drawings, and diagrams, this book will eliminate many of the most discouraging and unnecessary pitfalls. The precision of the drawings is emphasized in most cases by a second color overlay.

The work as a whole is presented in a manner that lends itself to systematic study. It is organized so that your command of anatomy will increase step by step as you progress from the simple skeletal drawings at the beginning to the more complicated body-in-action sketches at the end. This is accomplished by its many helpful features.

FASHION FUNDAMENTALS, by Bernice G. Chambers. Published by Prentice-Hall, Inc., New York. 501 pages. Price \$6.35.

Fashion Fundamentals complies, in one volume all the basic facts about fashion. It discusses intelligently every facet of the fashion field, dealing with employment opportunities, fashion trends, functions, shows, styling, designing, manufacturing and buying. The basis for this material is derived from many sources including history, extensive research, first-hand experience and numerous interviews with many leading designers, merchandise managers, buyers and store owners.

The author interprets fashion as a field of endeavor subject to constant changing social and economic factors. Her treatment of underlying influences, trends and principles clears the way for the general reader's practical understanding of the subject.

Well written, with a view toward the average reader as well as the reader seeking professional training, this book answers the vital questions, of fashion of which the following are but a few: Who are the key figures in the fashion world?

What influences fashion change? When did important fashion changes occur? Where are the world's fashion centers? How is fashion created?

Numerous drawings, illustrations, charts and a complete bibliography augment the well-written text and add interest, making of the whole the most comprehensive volume in the field.

Here are the facts, straight from the fashion world of yesterday and today, setting the stage for the fashions of tomorrow.

INTRODUCTION TO CARTOONING, by Richard Taylor. Published by Watson-Guptill Publications, Inc., New York. Price \$5.00.

The book really grew out of Taylor's experience teaching art to groups of eager young artists in Danbury, Connecticut. He begins by stressing the importance of constructing a drawing rather than copying—the beginner's usual method—and he emphasizes this idea throughout the sections devoted to basic forms, figure drawing, the human head, facial expression, and composition. He discusses the basic types of humor suited to visual representation and warns of the pitfalls of slapstick and poor taste. Style, he says, will take care of itself later on developing out of the artist's abilities, limitations and preferences.

In later chapters he discusses the various media with their individual advantages and drawbacks, the basic professional method of preparing finished drawings, what to expect in the way of obstacles and payment when first trying to sell cartoons and other useful information. There is also a whole chapter on supplies—what to buy and, especially, what not to be bothered with. "Never depend on the equipment—depend on you," Taylor says as he helps the student discard meaningless trappings and focus on the most effective device for achieving a career in humorous art—properly directed hard work.

Though intended primarily to instruct the would-be cartoonist, this book offers sound training for the start of any art career.

(Please See Next Page)



(Continued from Preceding Page)

PAINTING IN THE U. S. A., by Alan D. Gruskin. Published by Doubleday, Doran & Co., New York. Price \$9.50.

Painting in the U.S.A. combines a fresh selection of the work of 125 contemporary American artists with a careful, lucid study of American painting and its effects on American living.

It explains America's growing interest in art. It discusses the galleries, the outstanding art movements, and the landmarks of art growth. The author tells of a floating gallery on the Mississippi and that a painter named Banvard painted a three-mile panorama of that entire river which unrolled from a huge drum. The final section considers the relationship between painting and daily living, and America's place in the art world.

The 142 illustrations, 63 of which are in full color, include the work of artists already well established, like Benton and Curry, and also those who are likely to be famous tomorrow. And it is important to note that in the choice of each artist, whether it be Charles Sheeler or Umberto Romano, Aaron Bohrod or Stuart Davis, the author carefully selected works that are less generally known, so that this is not just another catalogue of famous paintings. Rather it is an exhibit and analysis of unusual interest, written for the general reader, but valuable to everyone, professional or amateur.

ADVENTURE IN MARINE PAINTING, by Stanley Woodward. Published by Watson-Guptill Publications, Inc., New York. 104 pages. Price \$6.00.

In this book one of America's painters of the sea takes the reader out on the rocky New England coast with him and demonstrates just how he goes about the painting of his stirring canvases of the ocean in its many moods.

In one series of instructive plates in full color, Woodward shows his exact painting procedure, his canvas being reproduced in full color at several stages of its development, along with running commentary that describes the intention of each step, the colors being used and the problems in composition.

Woodward demonstrates how, by analysis, the composing of a picture of tumbling waves and fast-running surf can be made simpler than one might imagine. He shows, for example, how he studies a moonlit sea in diagrams made with his pencil under the lunar light.

The book will interest beginners and those who have had some painting experience with other subject matter. For the benefit of the former the author gives elementary instruction in the simplest technical details.

FOURTH PRIZE WINNER IN LA TAUSCA AWARDS

STORY ON PAGE 7



Desert at Night. Fourth Award \$500.

By Everett Spruce

ENGLAND:

YOUNG PEOPLE'S ART FESTIVAL TO BE HELD AT BATH. DURING EASTER

● Britain, after years of austerity, is aspiring a taste for festivals. Last autumn, the Festival of Music and Drama at Edinburgh drew enthusiastic crowds; the venture is to be repeated in August 1948. But before that, Ian Hunter, with the Glyndebourne Festival organization behind him, is planning a Festival of Arts for Young People, to be held in the lovely city of Bath during the Easter holidays—from April 21 to May 1.

The event, to be called the Bath Assembly, is designed to show children the best in music, art and drama, and will comprise all the usual amenities of a festival. The Pump Room, for instance, will be converted into a Festival Club, where young people can get together and meet artists and others taking part. On St. George's Day, April 23, a period costume ball will be held in these famous rooms. Chief event of the festival will be six performances under Glyndebourne direction, of a new production of Mozart's "Il Seraglio," sung in English, and conducted by Berthold Goldschmidt.

This opera, written when the composer was little more than a boy, has been chosen because of its gay tunes and easily understood plot. It will be given at the Theatre Royal, second oldest theatre in Britain and a fine example of Regency architecture.

The B.B.C. Symphony Orchestra, London Philharmonic Orchestra and Boyd Neel Orchestra will give concerts, with Victor de Sabata and Gioconda de Vito (making her English debut) among the artists. On April 24, the Bath Bach Choir with the Boyd Neel Orchestra and leading soloists, will give a performance of the St. Matthew Passion in Bath Abbey (known as the "Lantern of England").

The Glyndebourne Children's Theatre will present Clifford Bax's "The Immortal Lady," and, mainly for parents, a new play given by the Sherek Players will alternate with "Il Seraglio" at the Theatre Royal.

The J. Arthur Rank Organization is presenting an International Festival of Children's Films, which will include contributions from Sweden, Portugal, Czechoslovakia and the U.S.S.R., as well as the world premiere of "Penny Doctor," a new British children's movie, produced by John Baxter.

In addition, there will be an art exhibition, and a conference to discuss the special problems of introducing children to the Arts. Historic houses in the neighborhood, some of them fine examples of the Regency period, will be open to visitors, as well as some large country houses outside the city.

NEW WRINKLES

a department devoted to the latest products on the market,
of interest to our readers

NEW DRAFTING PENCIL

A new, aluminum drafting pencil, known as the Elastichuck Pencil, features a rubber collet in the neck of the chuck grips the lead and "cushions" it against undue pressure, thereby eliminating unnecessary lead-breakage. The rubber collet is the only contact between lead and pencil.



The hardened steel chuck cannot be damaged when sharpening leads against a file or sandpaper pad. The chuck is knurled for those who grip a pencil close to its point. Metal will not stain or rust. A roll-stop keeps pencil from rolling off inclined drawing boards. Uses any standard lead.

PRACTICAL GIFT PACKAGE

Announcement of a new package has come from The American Crayon Company, Sandusky, Ohio.

The new box is designated as No. 1865 in the Old Faithful Line. It contains full pack-



ages of the following: Prang Water Colors in metal container; Prang Tempera in a set of brilliant colors; Crayonex, the popular school drawing crayon in a large box of twenty-four colors; such special crayons as Payons, the "magic" painting crayons and Sketcho, the oil stick, with which deep rich oil painting effects are possible without the expense and messiness of regular oil paints; Poster Pastello,

colored chalk crayons for murals on paper—also especially suitable for blackboards; white chalk crayons too, all contained in this very complete and attractive new package. Also included are colored paper, stencil paper and project sheets to lend plenty of inspiration and ideas for the use of the various mediums.

The No. 1865 kit is available for immediate shipment and is a profitable set for any artist, teacher, pupil or professional. It makes an excellent gift.

IMPROVED SYNTHETIC CEMENT

An unusually fine synthetic cement, claimed to be superior to pre-war rubber, is now being manufactured by Porter Mfg. & Supply Co., 2500 West 6th Street, Los Angeles 5, California.

Known as Porter Masking and Transfer Cement, the new product has many-sided uses in art studios, ad agencies, offices, printing and engraving houses, binderies, schools, homes, stores. While possessing extra adhesive strength, the clear, waterproof cement does not get stringy and unmanageable under normal



use and storage. It cleans and rolls off with ease when required. Artists, retouchers, photographers, architects and others find it superior material for making up frisket sheets, and for laying on various kinds of masking papers. Ideal for mounting posters and window displays. Does not stain or wrinkle the finest of tissues.

Single coats of the cement are adequate for almost all normal requirements. More permanent adhesion may be had by applying thin even coats to both pieces to be joined. Variations in temperatures and continuous storage of mounded sheets appear to have little or no effect on the holding qualities of the new product. If thinning should be required, Naptha or Benzol are recommended.

ELECTRIC ERASER

The Dremel Manufacturing Company of Racine, Wisconsin, has announced the development of a new hanger stand for the well known Dremel Moto-Eraser. The base, finished in crackle-enamel, contains a well for storing eraser tips. New features of the Moto-Eraser include an eyelet for hanging the machine out of the way, either on the new stand or any other convenient place. A flashlight-type switch, conveniently located on the front of the machine, starts and stops the motor, or keeps the eraser in continuous operation as desired. The stand weighs approximately 1½ pounds. Weight of the machine is only six ounces.

(Continued from Page 11)

LaMotte's palette is composed of the following colors, arranged in neat precision in a row: Ivory black, alizarin crimson, ultramarine blue, cerulean blue, cobalt blue, terra verte, viridian green, red ochre, burnt sienna, vermilion, cadmium yellow, Mars yellow, yellow ochre, chrome yellow and silver white. Of these, his basic colors are ivory black, ultramarine blue, cobalt blue, viridian green, chrome yellow and silver white. The others are used with caution.

Usually, artists will maintain that black is not a color, but is an absence of it, and so do not employ it. LaMotte has other ideas. He uses black magnificently in his paintings of somber buildings of old Paris. He finds that it creates warmth when mixed with brown or chrome yellow, and blue picks up additional intensity when ivory black is added.

YOU DON'T GRIND IT OUT

LaMotte avers that no artist can produce something worthwhile if he has to plunge ahead without taking time out somewhere along the route to "give it a chance to show its real face." The painting that becomes an obsession with you after three days of steady work, may seem terrible, if you wait a day or two and view it with the relaxed, unfeverish point of view that can come only with rest.

LA MOTTE'S FAVORITE PAINTERS

Like everybody else, LaMotte has his own favorites. Unconsciously the work of Eduard Manet may color his viewpoint; or it may be the typically latin flavor of Maurice Utrillo, or the tonality of Georges Braque. The blues and greens of Pierre Bonnard are particularly attractive to color-conscious LaMotte. Van Gogh, Gauguin, Cezanne—the French impressionists as a whole have a fascination for him. From each he has extracted, as a bee takes the honey from a flower, the highlights, and added to the whole a disarmingly casual style that is attained only by painstaking planning. The result is a completed work that will shortly make its way into the pages of Life, Look, Colliers or any of the scores of publications that carry the advertisements of Farnsworth Radio & Television, Inc. to whom LaMotte is currently commissioned.

The using of fine art as illustration for high power advertising is keeping pace with the rapidly advancing tastes of the public. Among these men LaMotte stands out as a beacon, proving conclusively that the vulgar taste is giving way to an appreciation of quality in the minds of Mr. and Mrs. America.

G.A.T.

the Corporation President



WHO ALMOST SLEPT TOO LONG

T. M. Stanton* was having a nightmare. For months he'd been preoccupied with the production problems of Empire Gadgets, Inc. So preoccupied, he'd even half-admitted to himself that he was devoting far less thought to national problems than a leading citizen should. But the urgency of his immediate interests kept shoving these concerns into his subconscious mind. Now they were torturing his sleep.

"T. M., old boy," one spectre was saying, "how would you like a nice black depression to come along and swallow up your whole company?" And a green-eyed ogre leered, "While you're neglecting your free-enterprise system, we're moving in with *another* system!"

Stanton's body lurched. "No!" he thundered. Awakened, he scratched his head, murmuring, "Gad, what a dream! H-m-m—wonder what sort of contribution I ought to be making..."

**Here's Something, Mr. President,
You Ought to Do Right Away!**

Check up on the status of the Payroll Savings Plan in your company. By making U. S. Savings Bonds easily available to your employees "on the installment plan," it benefits not only the employees but your business and the nation as well! Here's how:

(1) The Payroll Savings Plan builds financial security for each participant. The Bonds pay \$4 at maturity for every \$3 invested.

*This one is fictitious—but it might be any corporation president.

(2) The experience of 19,000 companies operating the Payroll Savings Plan shows that it makes employees more contented in their jobs—cuts down absenteeism—even reduces accidents!

(3) The Plan helps to spread the national debt and thus helps secure your business future. How this works is clearly and briefly described in the free brochure shown below.

Why Executive Backing Is Vital

Employees still want the benefits of the Payroll Savings Plan. In fact, they *need* the P. S. P., because banks don't sell Bonds on a partial-payment plan—which is the way most workers prefer to buy them. But war-time emotional appeals are gone. Human nature being what it is, the success of the Plan in your company is liable to dwindle unless a responsible executive *keeps promoting it*.

So—today—*check up* on the status of the Payroll Savings Plan in your company. Act on your responsibility to see that it is vigorously maintained.

The State Director will gladly help.

Be sure to read this! "The National Debt and You," a 12-page brochure, brings you the views of W. Randolph Burgess, Vice Chairman of the Board of The National City Bank of New York—and of Clarence Francis, Chairman of the Board, General Foods Corporation. Request your copy from the Treasury Department's State Director, Savings Bonds Division.



The Treasury Department acknowledges with appreciation the publication of this message by

DESIGN PUBLISHING COMPANY



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COURTESY LIFE MAGAZINE

"Carnival"

By

MAX BECKMANN

A short time ago DESIGN carried a brief announcement on the appointment of Professor Max Beckmann to the art staff of Washington University at St. Louis. Like many another artist of the Expressionist School, Beckmann finds himself the center of a storm of controversy. His talents as a painter are above question; a recent show held in New York, shortly after Mr. Beckmann's arrival in America, was a sell-out and commanded extraordinary attendance. Artists in this relatively new field have difficulty in immediately gaining the casual patron's reserved approval. This is possibly because the art-going public in large expects the painting they view to be immediately apparent, near-photographic, and conventional. Beckmann's work, however, causes comment whenever seen. There is no passing-by the rich color palette, the sparsity of line that tells in acute brevity just what is intended. In the above painting, the artist tries to show "that which hides behind so-called reality." Beckmann is satirical to a polished degree, but at no time does he lapse into common caricature, unless it be a searching commentary on life as it really looks, stripped of non-essentials.

